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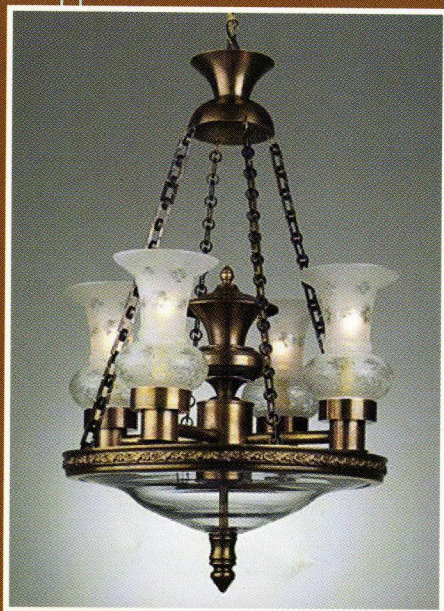
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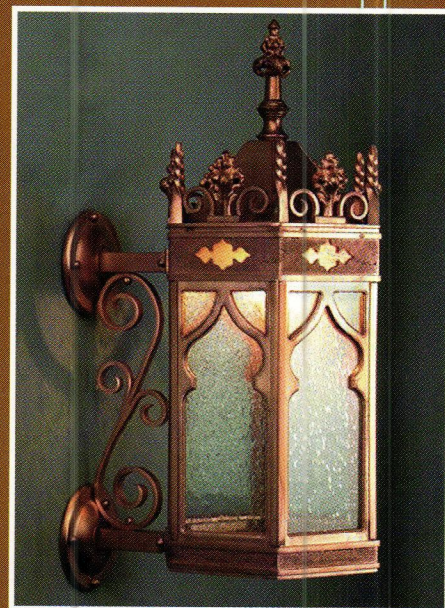
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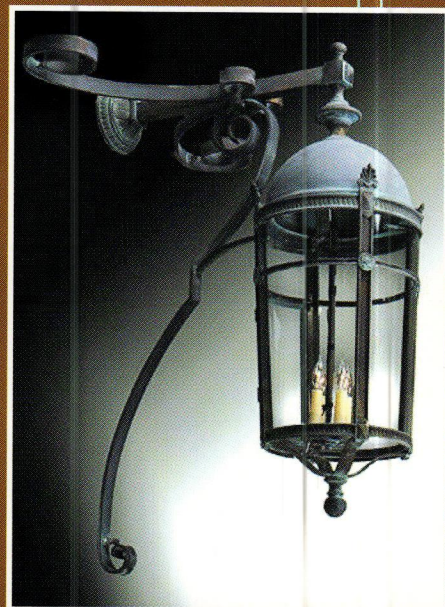


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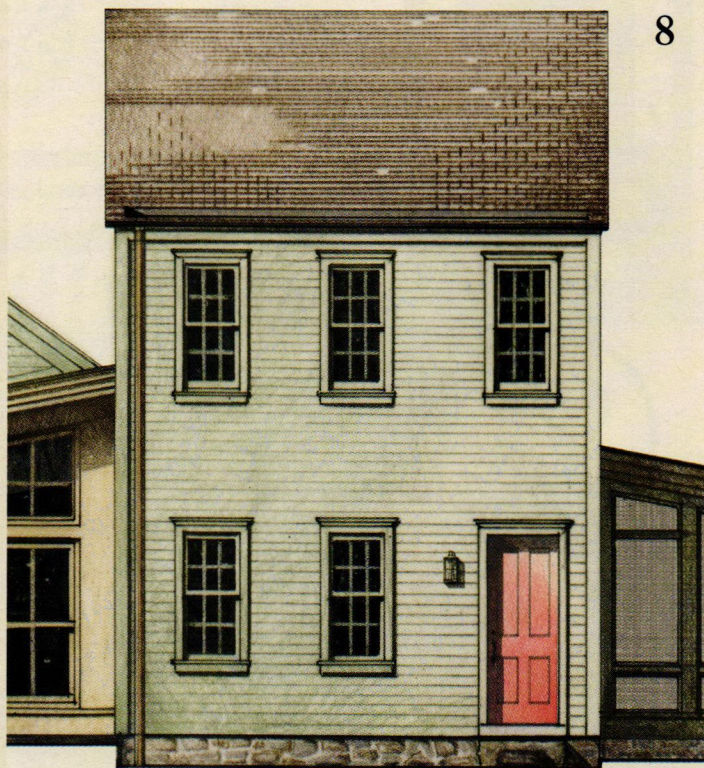
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On the cover: Robert A. M. Stern's first design at Seaside, a 2,700-sq.-ft. beachfront house, features second floor square Doric pilasters and scrollwork brackets supporting tiers of pergolas. See page 14. Photo: © Peter Aaron/Esto



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Growth Patterns
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English References
Through more Classical in style, a 1,200-sq.-ft. pool garden in Greenwich, CT, by New York City-based John B. Murry Architects complements the main house at Historic Kham Wood. [Read more](#)

Eastern Heritage
O.P. Schuler Architect of New York City designs a new home for a family seeking an East Coast gateway that fits seamlessly with the historic architecture of New York's Hudson Valley. [Read more](#)

An Interior Sourcebook
Traditional American Rooms, a groundbreaking new volume from Westbury and Fox Chapel, CT, is a good-looking—and extremely useful—design guide and source on the creation of classic interior architecture. [Read more](#)

Gilded Age Redux
New Canaan, CT-based Vesta Associates creates residences of new historical appeal and modernity that recall the grand homes of the 18th and 20th centuries. [Read more](#)

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Correction: In the July 2009 issue, the article on the Palladio Award-winning Virginia Horse Farm (“Seamless Match,” page 16) states: “E.A. Hagberg Millwork of Sugar Grove, PA, did the millwork.” While E.A. Hagberg produced and installed a portion of the millwork, Hagberg was also an installation subcontractor for Charlotte, NC-based Zepa Industries, which was responsible for a turnkey \$2.5 million millwork package and won an AWI Award of Excellence for the project. Zepa is a longtime member of the Institute of Classical Architecture & Classical America.

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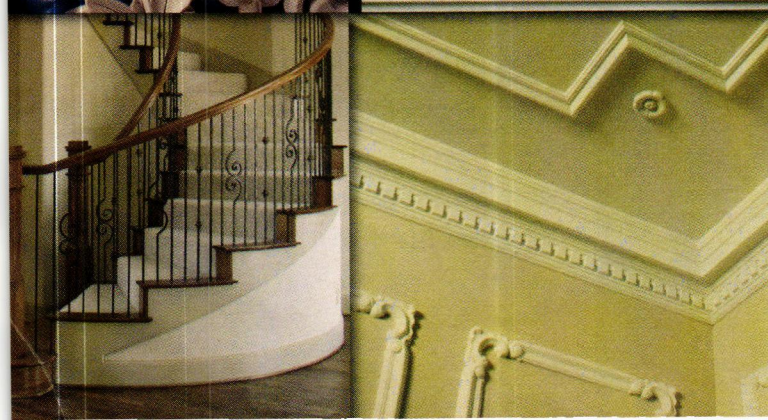
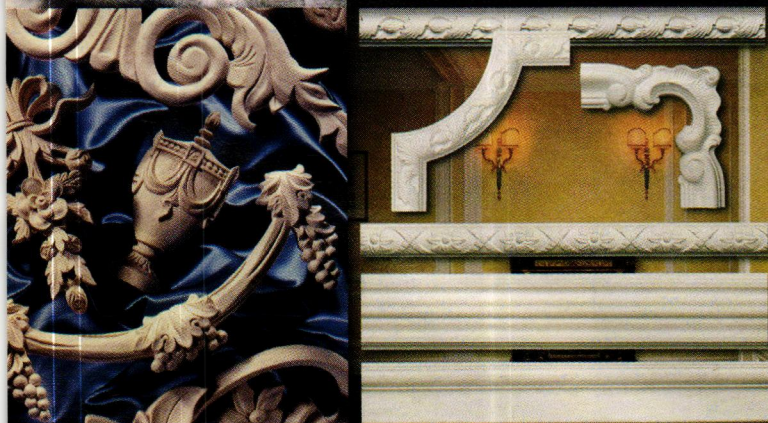
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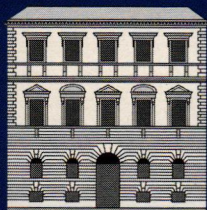
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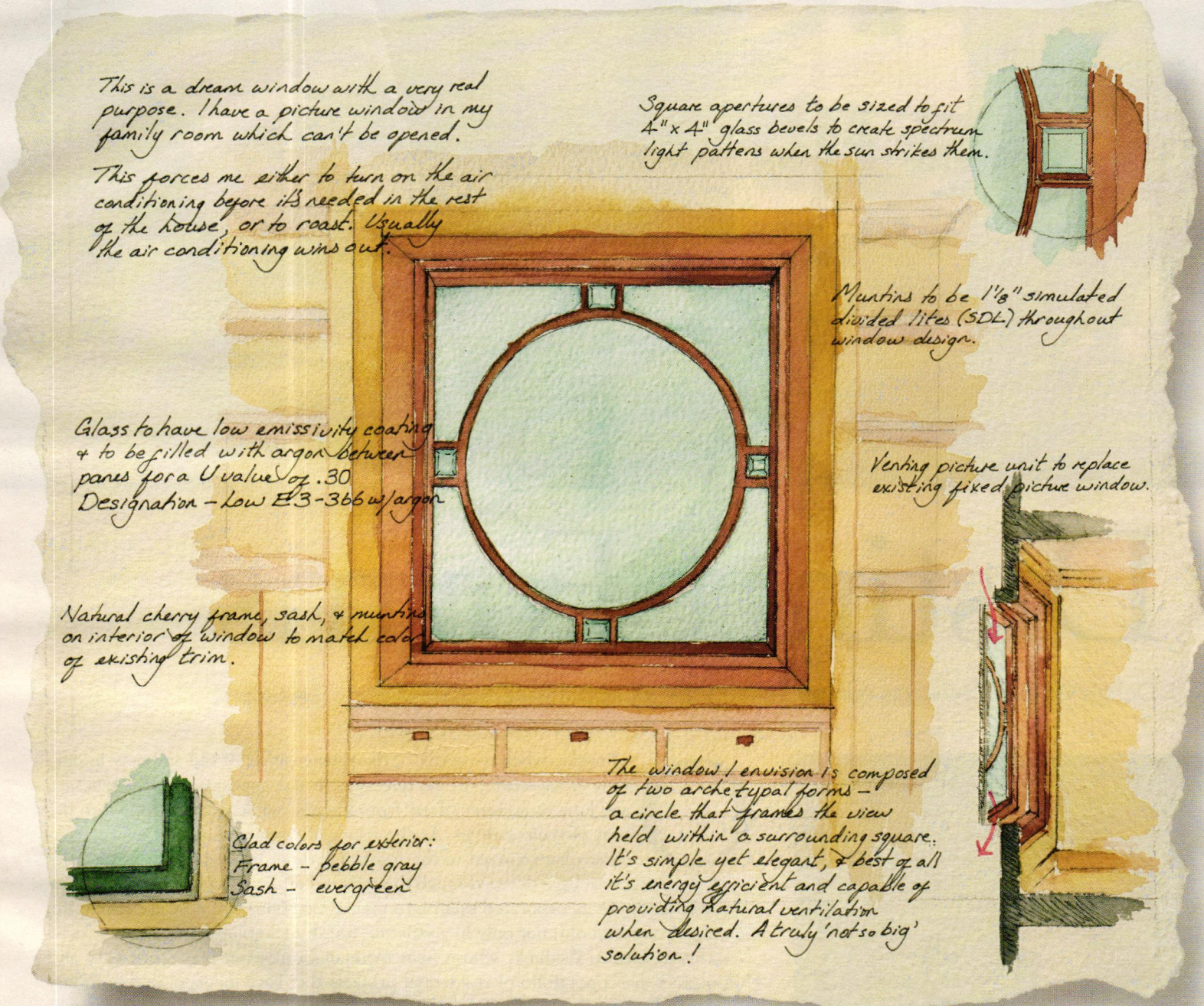
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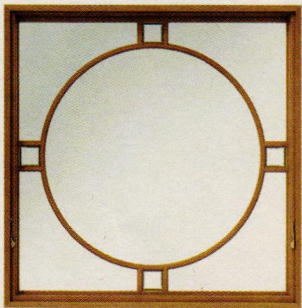


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Distinct Forms

Dennis Wedlick Architects reinvents historicism while pursuing sustainability. *By Dan Cooper*



After spending 12 years working with Philip Johnson, architect Dennis Wedlick started his own practice, Dennis Wedlick Architect LLC, in 1992. Today, with offices in New York City and Hudson, NY, the firm continues to produce designs that blend historical references, inventive forms and sustainability. Star House (top) was designed to provide individual wings for each member of a family; its distinctive shape also promotes passive climate control.

Ordinarily, when we speak of the juxtaposition of old and new in current architecture, we're referring to the appearance of a structure and how its architect drew from the past while personalizing it to the best of their abilities. As the issues of sustainability and energy efficiency have moved to the forefront, those involved with historically inspired architecture have devoted much thought and effort to addressing these topics as well and have incorporated them into their work. Thus, we now are seeing the melding of new and old, not only in aesthetics, but in technology.

Architect Dennis Wedlick, whose firm maintains offices in New York City and Hudson, NY, has a portfolio of residential projects that have incorporated both historicism and sustainability. Wedlick, who spent the first 12 years of his career working for Philip Johnson, is fascinated by the blending of new and old, and paging through his portfolio, one observes his ability to artfully adapt historic references into exciting new forms.

Romancing the Past

Wedlick, who is unabashedly enchanted with the past, frequently references it in his work. "I consider my work Romantic and I'm attracted to early American Romantic architecture, such as the Gothic Revival," he says. "I like to blend architectural styles to tell a story." Mindful that one cannot simply hurl architectural elements willy-nilly at an elevation, he stresses that even though one is reinterpreting the past, they cannot be cavalier. "You have to get the details and proportions exactly right, and then be irreverent. For me, it was hugely influential to be working with Philip Johnson, who was a master historian and who treated Modern architecture from this point of view. When we were working on Postmodern architecture, we used to take magnifying glasses to really understand the proportions of an element; we were very interested in the language of the precedence. I have to make sure an architectural element is true, and by not doing this lightly, it frees me up to be creative."

It is precisely this blending of various time periods that inspires Wedlick. He cites Soane in England and McKim, Mead and White as architects who "pushed it forward or pulled it back," adding that Early American architecture carries memories and place makers. "Just enough to tell a story or recall something," he says. "It had to be sincere enough to call it their heritage, but I think that in the roots of being an American, you're not encumbered by European tradition." That some say his work is too traditional, while others say it is too modern is taken as a compliment.

When working with a new client, Wedlick favors the approach of garnering as much input from the client as feasible. He encourages them to lay out their vision, their story: "I had to learn to start out with a blank slate, hold back and not come to any hasty decisions," he says. "Everything comes from the client, their aspirations, and the house is a tale about them. I try to pursue a concept that accomplishes two different goals — being modern and historic."

Upstate Regency

Otium, a residential project at the edge of the Berkshires, references Regency architecture by way of Palladio. Equally as important as the building's aesthetics was the location of the structure and how it would interact with the environment. Wedlick began by hiring an environmental consultant, whose advice helped determine the position of the windows according to the path of the sun, the height of the trees and the prevailing winds. "Everything was designed to allow air movement throughout the structure, and to

Wedlick notes that Star House was formed with “surprisingly parallel lines,” and that corners provide focal points for elements such as sculpture, light fixtures or plantings.

maximize the sun exposure during the winter months while minimizing it in the summer,” he says.

Along with this passive acclimatizing, Wedlick elected to have the house heated and cooled with a geothermal system. “This means that there’s the benefit of the system’s low cycling frequency throughout the year, and the house’s stone massing helps to promote this,” he says. “It uses very little heat.”

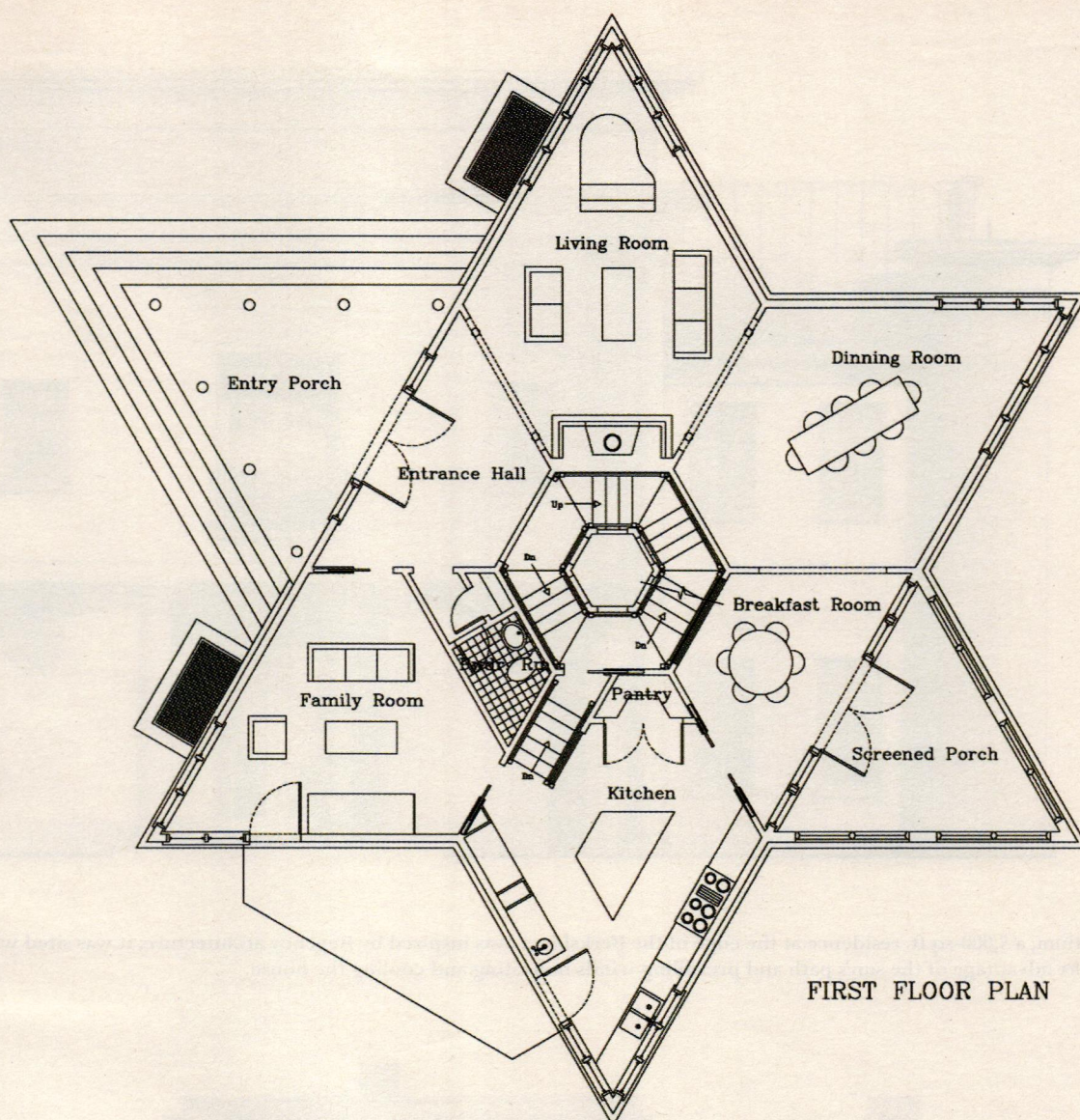
Otium is perhaps one of Wedlick’s more striking designs. Designed for an interior decorator and a theatrical producer, the intention was to translate an Italian country home quality through Anglo-style architecture. Though the owner’s affinity for Italian art is reflected in the house, its strict proportions say English Regency.

On the front elevation, two oversized columns with gracefully flared capitals that frame a gently curved central section, which is in turn supported by shorter columns. “It’s only about 5,000 sq.ft., but it looks much larger,” says Wedlick. “It has a castle-like quality. We call it pragmatic grandeur; we try not to design things that require too much effort, as it takes the soul out of them. Remember, the classic American homes were designed as best the architects of the time could do.”

Part of the reason for Otium’s austere Regency feel is the delicate yellow stone façade, and finding the appropriate material was a challenge. The local stone is not quarried for Classical construction, leading Wedlick to Indiana, where he found limestone in the same color palette for the walls. Local granite was used for the foundation and architectural accents.

Reinventing Classicism

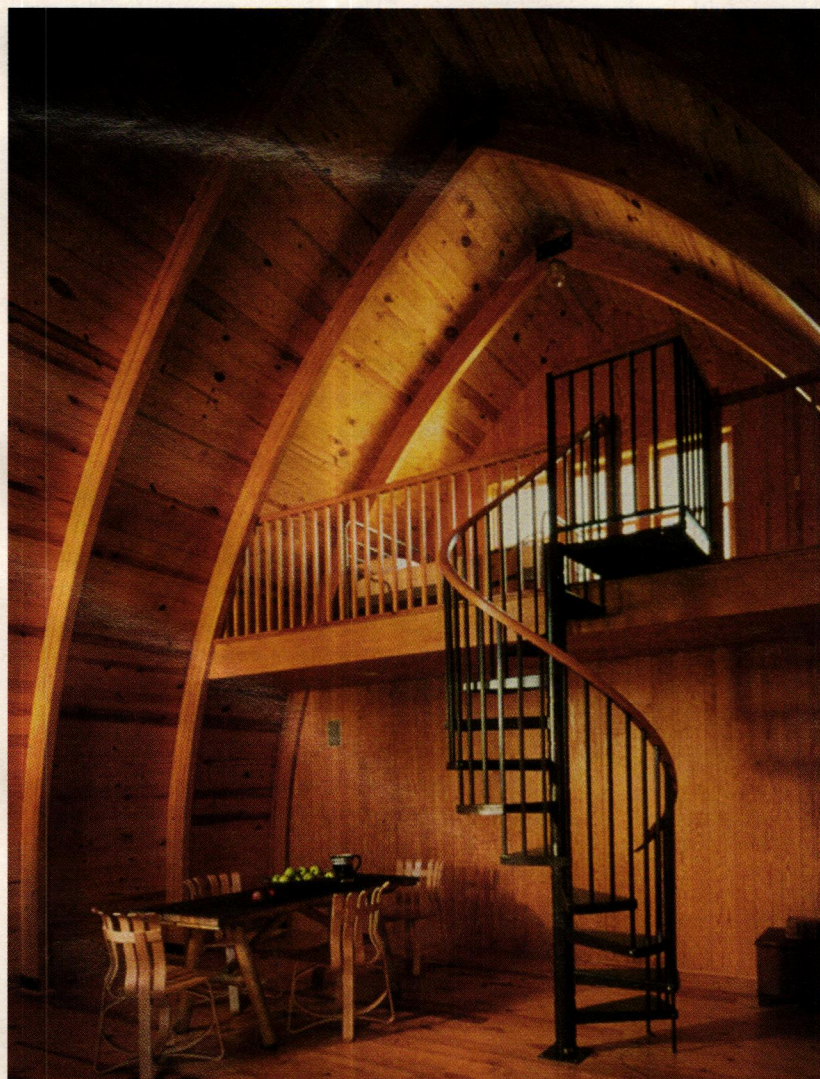
Another current project of Wedlick’s is Spring River, located in the Midwest. Here again, the architect used a geothermal system, but also created passive solar heating with a main façade that’s almost entirely glass. “The key is not to be a slave to historicism, including room layout, because when you change window openings you can increase wind velocity of air through house,” says Wedlick. “Most of my clients don’t like air conditioning, and with careful planning, you can use convection to cool a house; I just finished a house on Jupiter Island, and as of June, they hadn’t turned on the air conditioning.”



FIRST FLOOR PLAN

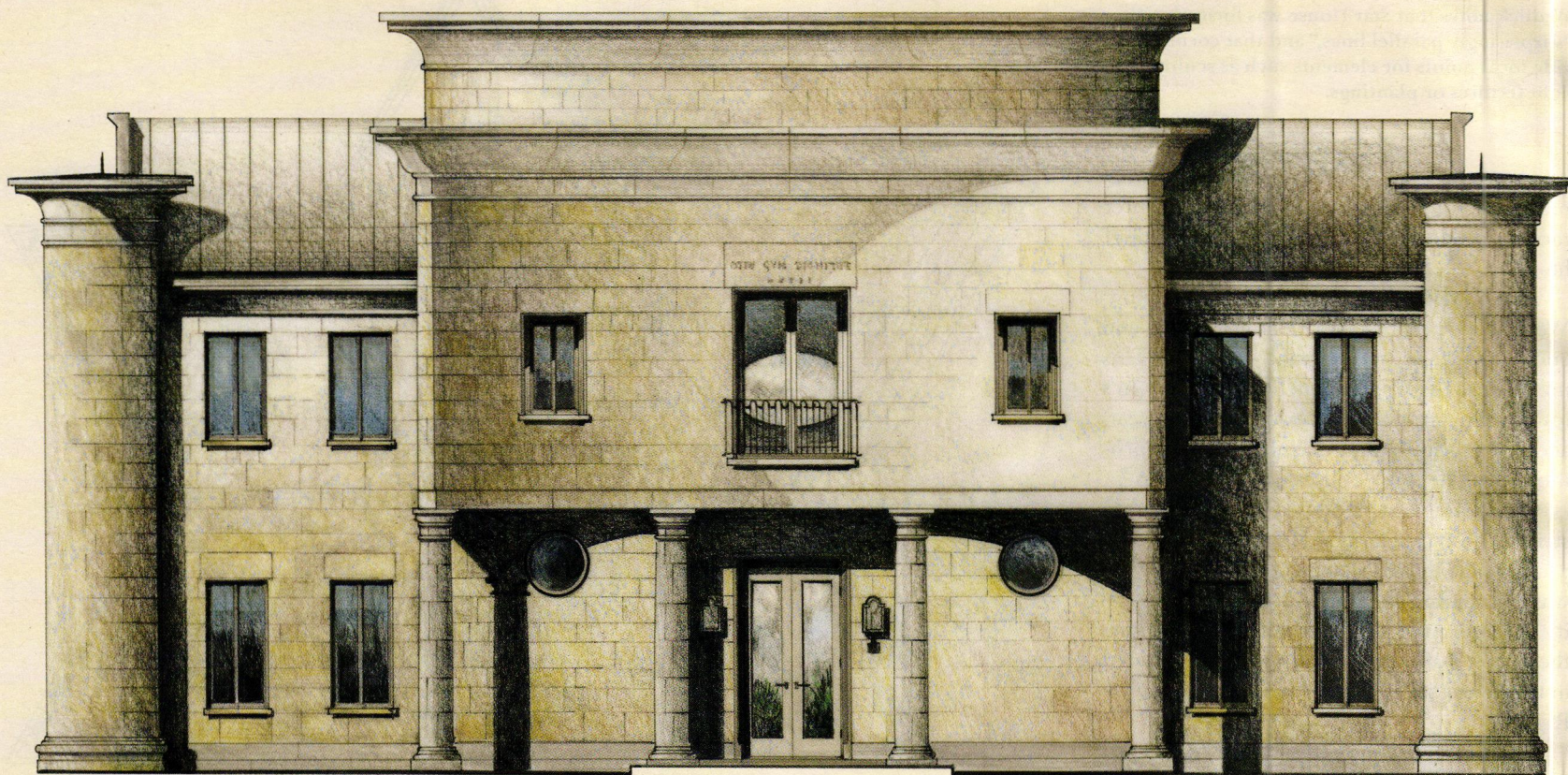
The house itself is a fascinating reinterpretation of Neoclassicism. It is based upon Milford Plantation – according to Wedlick, one of the “premier Classical homes in the country” – whose traditions the owners wanted to convey within a modern house. “We’ve given them a very modern feeling but with a real sense of Milford Plantation,” says Wedlick.

When one thinks of a Classical house, they hardly imagine an entire glass wall, a feature that more than smacks of Modernism. Wedlick cleverly positioned it behind the prominent, two-story columns of the façade, creating the impression of open space behind the row of columns.



Above and right: Both Modern and traditional, Sagaponack Arc blends Shaker austerity with Gothic sensibility.





Otium, a 5,000-sq.-ft. residence at the edge of the Berkshires, was inspired by Regency architecture; it was sited with the assistance of an environmental consultant to take advantage of the sun's path and prevailing winds in heating and cooling the house.



Based on Milford Plantation, Spring River re-imagines the classical American house with its glass wall positioned behind a row of columns. The rotunda connects the main house to the wing, and the Order of columns changes as the functions of specific rooms progress.

While the Milford plan is a center hallway flanked by rooms, Wedlick in this case took two thirds of the façade and put the entry and kitchen on one section, and then the living and dining area on the other. "The order of columns changes between these two sections as well," he adds. "While Milford's wings are petite, we made them the same size as the main house, and then we played with pushing the height up by enhancing the area above the architrave; you get the sense of a smaller wing when it really isn't."

Wedlick also pushed the rotunda, which is at the rear of Milford, off to the side at Spring River, utilizing it as a connector to the wing. By utilizing the landscape and rearranging sections of the house, the design takes advantage of the sunlight and views.

Seeing Stars

Certainly the most distinctively shaped building of Wedlick's is Star House, with its six-pointed footprint. "There is no reason to build a custom house that does not distinguish itself in some way," he says. "Sometimes subtlety is appropriate, but at other times, projects can benefit from bold moves. This is one of those times." The shape of the plan was inspired by the family structure. Each family member — father, mother, daughters, son — had an equal say in household decisions. As a result, each has a bedroom wing; the parents' is a double.

Wedlick used the unusual form to take advantage of passive climate control and open up the wings to the landscape for cross-ventilation.

"Sometimes, you can sneak in solutions to environmental concerns," he says. "Clients often think modifying a structure is pro-environment, when in actuality, you're improving it, and making it easier to heat and brighter inside."

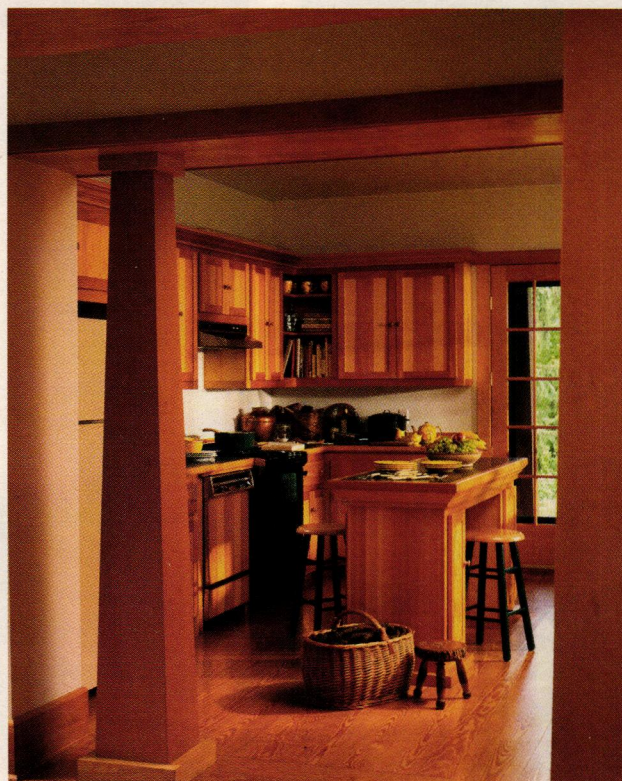
Star House's interior is remarkably straightforward — a six-pointed star formed with parallel lines. The outside walls run straight, much like the outside walls of a rectangular house. Intermediate walls offer corners that can be filled with glass for transparency and cross breezes and provide settings for focal points such as sculpture, light fixtures and plantings, as well as inviting niches in which to sit.

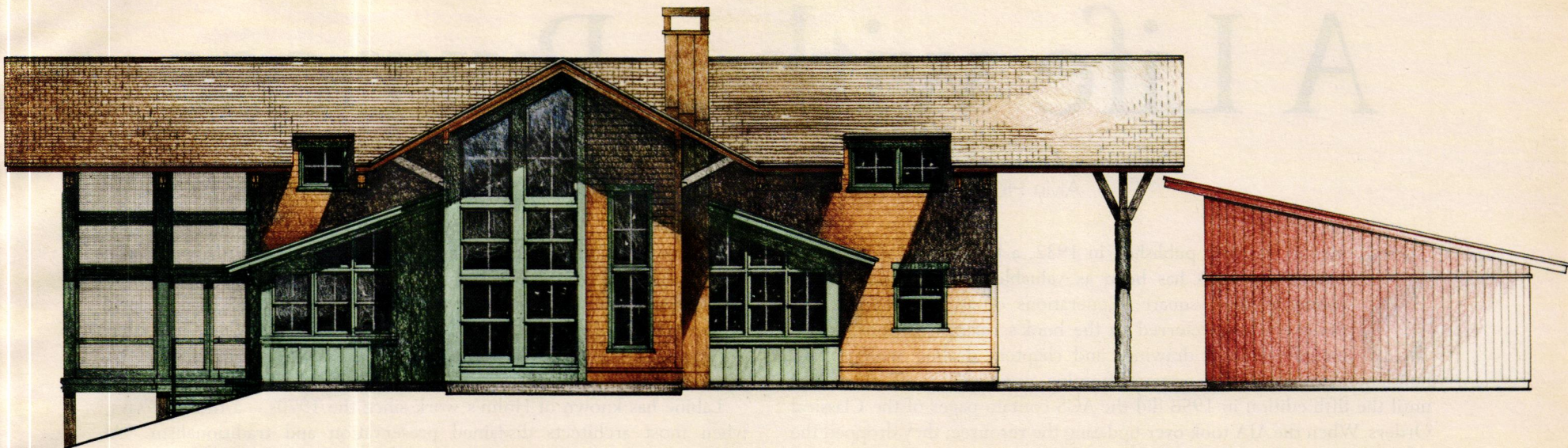
Playing upon the Past

Wedlick has reinvented other time-honored architectural styles indigenous to the Northeast as well. Lazy Bear Farm is a sprawling house, based upon Adirondack Camps, and the architect added a vast overhanging roof that encompasses a screen porch. There's a profusion of glass on the gable ends,



At Pumpkin Hill, Wedlick transformed a nondescript ranch house into a Craftsman-style retreat, adding porches, dormers and cabin-style details.





Lazy Bear Farm plays upon Adirondack Camps and features a sprawling screened area beneath its massive roof. The glassed gable walls provide additional light to the interior.

which maximizes the views, and the corners of the intersecting axes of the rooflines are composed of shed-roofed rooms that are reminiscent of vernacular railroad architecture.

The Spencertown Cottage is essentially two small, identical houses facing 90 degrees apart. The corner void between them is filled by a single-story glassed-in area. Once again, Wedlick plays upon historicism by making each façade three-fifths of a typical Federal exterior, almost as if they were a half-Cape or Saltbox. The front door is located far to one side, with two windows and a second story. While the viewer's eye is reassured by the clapboard finish and six-over-six window sash, the exaggerated proportion of width to height reveals that something is afoot, and that this is no typical reproduction Colonial.

Similarly, the North Redoubt Studio tells a tale of a humble mid-19th-century cottage adorned with board-and-batten siding that then had a sprawling carriage house rendered in the Shingle Style attached to it toward the end of that century. Its exaggerated shed dormer that encompasses four small multi-light windows oversees simulated carriage doors that have metamorphosized into an expanse of French doors.

Sagaponack Arc is an inventive melding of Shaker austerity and Gothic influences. Although we think of Gothicism as being highly ornate, in this example it is reflexive to the simple, clean lines of the structure, and instead of a profusion of spires and crockets, Wedlick has reinterpreted it as an organic form, much the same way as Gaudi employed parabolic arches.

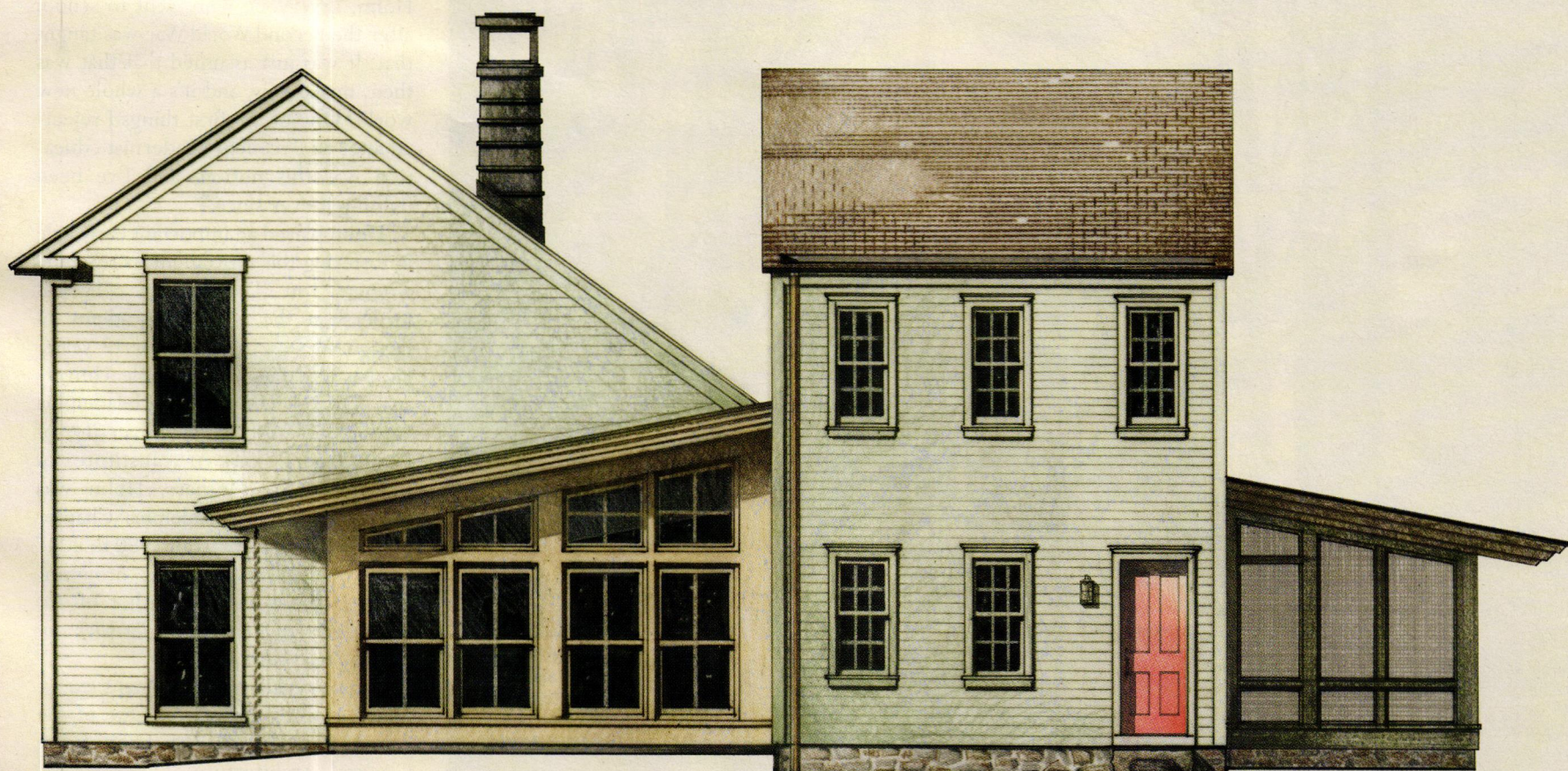
Wedlick is not averse to modifying existing structures. In the Pumpkin Hill renovation, his firm transformed a nondescript ranch house into something rather different. "The owners hired us to create a retreat in the

Craftsman style, and money was carefully channeled to create character and spaciousness, not square footage," he says. "We opened up the interior and added cabin-like details throughout. The process involved dismantling two walls, adding a porch and a dormer window, using tapered bungalow columns, changing the windows and installing a wood stove as the focal point of the interior."

In the Aspen Townhouses, the architect drew upon Adirondack influences as they themselves had been reinterpreted for the American West. Notable for their broad roof overhangs, balconies and rough stone exterior walls, they feature the prominent use of materials and detailing consistent with the tradition of American Rustic Architecture, reminiscent of the Great Camp era of the National Parks.

A prolific author, Wedlick has written four books on the subject of architecture. "They're all about presenting the power of good residential design and leading the reader through the concepts that create a house," he says. "I've tried to present architecture in a simple language, and also talk about buying a house, and to see a prospective house from the vantage point of an architect."

Although the economic downturn has affected many architects, Wedlick says his firm has remained busy. "About two years ago, we opened offices in Hudson, NY, to really nail down that we are rural architects," he says. "We've been in the Hudson Valley for 20 years, and we're not just residential architects — we're bringing our concepts and architecture to organizations and institutions that ordinarily might not be able to afford it, and we're assisting them with master planning and teaching facilities, which truly fulfills our mission statement." ■



Composed of two "half-Saltboxes," the wings of the Spencertown Cottage are joined by a glassed-in living area that also acts as a passageway.

A Life with a Purpose

Alvin Holm wins the first Clem Labine Award. By Kim A. O'Connell

Since it was first published in 1932, a book called *Architectural Graphic Standards* has been as valuable in America's drafting rooms as the T-square. Generations of architects and other designers have referred to the book's various editions, which include copious drawings and chapters dealing with various building materials, roofing systems, framing, preservation and more. Not until the fifth edition in 1956 did the AGS contain pages of the Classical Orders. When the AIA took over updating the resource, they dropped the Orders for the sixth and seventh editions. Alvin Holm, AIA, pushed to have the Orders reinstated for the eighth in 1988, enlisting his own architectural practice to produce the necessary drawings. For his advocacy of Classicism, his devotion to teaching and his exemplary built work, Holm has been named as the first recipient of Restore Media's Clem Labine Award.

The Clem Labine Award is designed to honor an individual for a consistent body of work that fosters humane values in the built environment. The award, which may go to an architect or designer, artist or artisan, community leader, author or member of some other profession, will be conferred each fall as part of the Traditional Building Exhibition and Conference. At this fall's conference, to be held in Baltimore October 21-24, the award's namesake, Clem Labine, will give one of the keynote addresses and then present the award to Holm.

"If I have contributed anything over my career, it's been in the area of trying to build humane community values," says Labine. "I have come to believe that the humane values embodied in the ideals of Classicism hold the best set of time-tested guidelines for creating and maintaining civilized communities. The Clem Labine Award is designed to honor achievement over an extended period, and not just work for which someone got paid. The goal is to recognize a life with a purpose."

Labine is the founder of *Period Homes* and *Traditional Building* magazines (as well as *Old House Journal*) and a longtime advocate of Classicism as a means of encouraging beautiful, meaningful neighborhoods and communities. Tracing his interest in preservation to his purchase and restoration of an

1883 brownstone in Brooklyn, NY, four decades ago, Labine has since won numerous awards from professional organizations such as the Association for Preservation Technology and the National Trust for Historic Preservation for his work in the field. He was a founding board member of the Institute of Classical Architecture & Classical America until 2005, when he was given emeritus status.

Labine has known of Holm's work since the 1970s — a time, he says, when most architects disdained preservation and traditionalism. "Al understood early on the cultural importance of preserving older architecture," says Labine. "In addition, he was an early supporter of Henry Hope Reed and the Classical America at a time when espousing Classicism was considered literally the lunatic fringe."

Classical Conversions

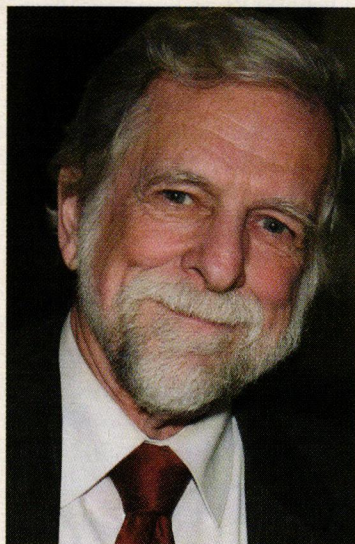
Alvin Holm grew up in Oak Park, IL, where his interest in architecture was fostered by the numerous local examples of Frank Lloyd Wright's genius, as well as an older sister who was an artist and Bauhaus devotee. At Yale University, he took a course taught by the legendary historian Vincent Scully as he pursued his art history degree, which he followed with graduate work in Yale's architecture school. Holm later attended the University of Pennsylvania's graduate program, where he earned his master of architecture degree under the guidance of Louis Kahn and G. Holmes Perkins. Like most other students of the time, Holm was an unapologetic Modernist.

By the 1970s, after honing his craft in a number of firms, Holm joined Vincent G. Kling & Partners in Philadelphia, which offered him more opportunities to study and understand historic buildings as well as contemporary ones in traditional styles. Among other projects, Holm worked on a proposed addition to the Federal Triangle complex in Washington, DC, and was enlightened by the study of the Classical forms of the existing 1920s buildings there. The U.S. Bicentennial in 1976 was also a period of nostalgia, of "looking back and taking stock," as Holm says, when a nascent movement toward traditionalism took hold.

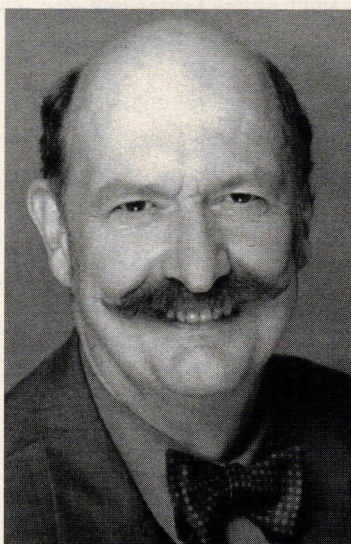
"One of the fundamental notions that has prevented the Classical revival is the Modernist myth that you can't do that kind of design anymore," says Holm. "Everyone who went to school after the Second World War was taught that. It was just assumed that that was then, this is now, and it's a whole new world. One of the first things I rejected after an excellent Modernist education was this notion, and I've been fighting it ever since."

Holm played an important early role in fostering this movement by teaching a course on "Drawing the Classical Orders" at the National Academy of Design in New York City for 12 years. He has also taught at Temple University, Drexel University, Philadelphia College of Art, the University of Pennsylvania, the Art Institute of Philadelphia and others. Holm was president of the Philadelphia Chapter of Classical America from 1980 to 2007 and arranged much of its programming. Holm is also the author of *The New American Vignola: A Textbook for Drawing the Orders*.

Labine recalls one important example of Holm's influence. "One of the young founders of the Institute of Classical Architecture, Donald Rattner, was quite unfulfilled by the Modernist architectural education he'd gotten at Princeton," Labine recalls. "Don was looking around for something



Alvin Holm (left) a longtime proponent of Classical architecture and education, is the first recipient of the Clem Labine Award, to be presented this October at the Traditional Building Exhibition and Conference in Baltimore. The award is designed to honor an individual for a consistent body of work that fosters humane values in the built environment. The Clem Labine Award is named in honor of Clem Labine (right), founder of *Traditional Building*, *Period Homes* and *Old House Journal* magazines.



Holm's design for the Wyatt residence in western Pennsylvania was to transform a nondescript Colonial into a gorgeous Georgian country house. This is Holm's vision of Palladio's Villa Rotunda, a quadrilaterally symmetrical scheme in which each façade is as beautiful and elegant as the main one. Photo: Kim Sargent



Holm's office works on many residential commissions. In addition to designing a Palladian house for the Frick family in Alpine, NJ, the firm has restored and renovated countless other private homes. Photos: Alvin Holm, AIA, Architects

more intellectually satisfying and came across the 'Drawing the Orders' course taught by Al. I actually got my first introduction to Classicism through my association with Don Rattner, who recruited me for the ICA board. So one could say my 'conversion' to Classicism resulted from one of the ripples flowing out of Al Holm's courses."

Progressive Tradition

Perhaps it is not surprising that Holm founded his own practice in 1976, the year of the U.S. Bicentennial. Now in its 33rd year, the office specializes in traditional design and historic preservation, with a primary focus on residential work. The firm often consults with other architects working in traditional design.

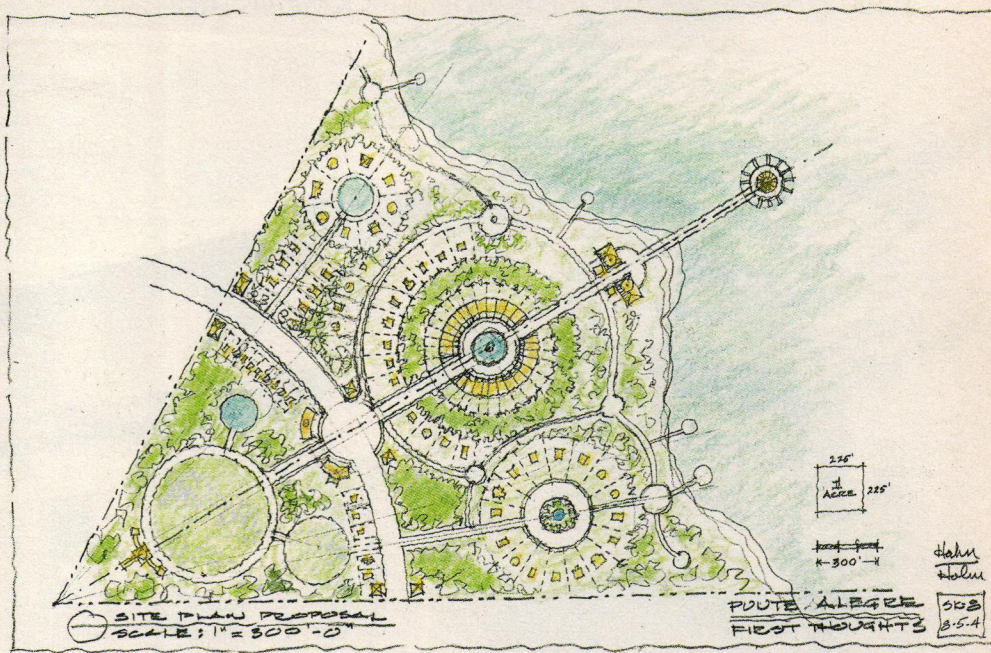
Important residential commissions include the Wyatt residence, a gorgeous Georgian country house in western Pennsylvania. Located at the end of an allée of oak trees, this is Holm's vision of Palladio's Villa Rotunda, a quadrilaterally symmetrical house in which each façade is beautiful and perfectly sited. Holm's office has also designed a Palladian house for the Frick family in Alpine, NJ, and restored and renovated countless others. In addition, the firm has designed multi-family dwellings in traditional styles and developed a new mixed-use resort community called Orchid Bay in Belize, in which the central pavilion is influenced by Thomas Jefferson's Poplar Forest retreat and the circular condominium courtyard is designed to emulate John Wood's Circus at Bath.

"Having studied different kinds of buildings, I understood why all old buildings are graceful," says Holm. "Every country church, every mill – they all have embellishments. We embellish the buildings we love. We decorate our generals not because we want to make them pretty but because we honor them. And, if we're restoring these buildings so beautifully, why can't we put them together this well in the outset? The craftsmen are out there yearning to do this work."

Holm has worked on important institutional and commercial projects across the country as well. His firm designed the new Classical galleries for the 19th-century European collection at New York's Metropolitan Museum of Art, which replaced a spare, Modernist gallery of angled walls and a vast ceiling laid out in a grid pattern. *The New York Sun* said the new spaces were likely to be the city's

Holm's firm served as a design consultant for a new 17th-century-style chapel, called Saint John's on the Lake, for an Episcopal retirement community in Milwaukee, WI. The bright space has a sense of ceremony, with ornamental moldings and pilasters lining the altar.

Photo: Joanna Woodbury



Orchid Bay in Belize is a new mixed-use resort community in which the central pavilion is influenced by Thomas Jefferson's Poplar Forest and the circular condominium courtyard is designed to emulate John Wood's Circus at Bath. Like those precedents, the Orchid Bay scheme incorporates views and spatial arrangements based on the seasons and the movement of the sun. Drawing: Alvin Holm, AIA, Architects

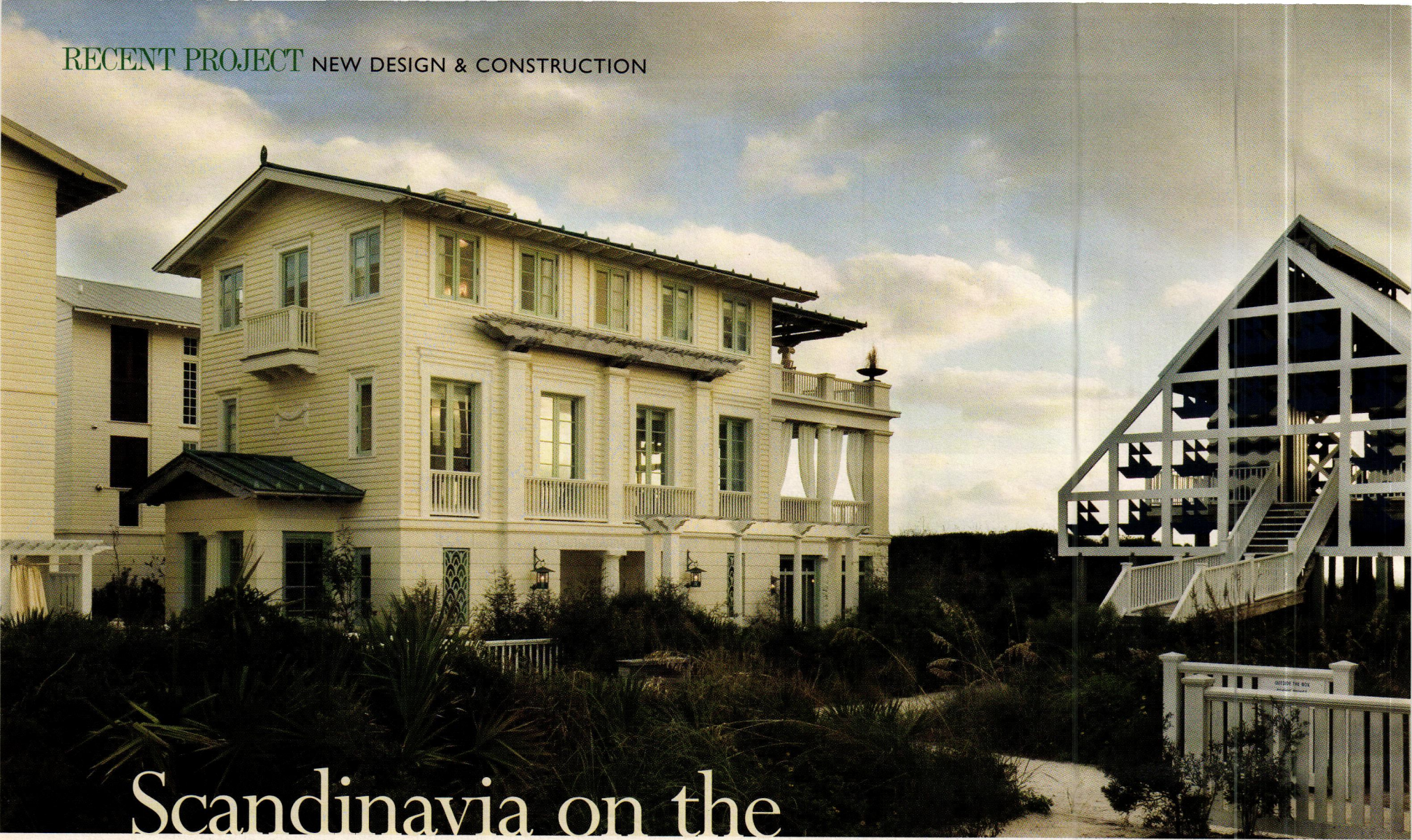
"best-conceived and executed galleries for the display of paintings since the Frick Collection opened in the 1930s."

The firm also served as a design consultant for a new chapel in the Christopher Wren mode, called Saint John's on the Lake, for an Episcopal retirement community in Milwaukee, WI. In addition, the firm has worked on the restoration and conversion of a ca. 1886 bank building in Kansas City, MO, to a central public library, preserving its marble columns, coffered ceilings and other Classical elements, and restored Ivy Hall, a 1904 mansion in Overbrook, PA, for the International Institute for Culture. Holm is now invested in the restoration and upgrade of Pennsylvania Hospital – the nation's oldest hospital, founded in 1751 by Benjamin Franklin in Philadelphia. The work on the hospital's three-story, Federal-style Pine Building, built between 1755 and 1804, will include repair and replacement of cornices, windows and woodwork.

In his work and in his teaching, Holm rejects the Modernist manifesto of "form follows function." He likes to remind his students and clients that, for thousands of years, the three words that guided good architecture were Vitruvius' call for "firmness, commodity, and delight." Holm says he is honored to receive the Clem Labine Award and credits Labine for being a fellow catalyst in the current Classical revival ("If the shoe were on the other foot," he says, "I would be giving this award to Clem.>").

"I'm trying to promote the idea of progressive tradition," says Holm. "Tradition is intrinsically progressive. It's not tradition if it's not looking into the past, from the position of the present, to guide us into the future. It's a legacy of at least 2,500 years of fabulous buildings – churches, cottages, bridges, mills and so on. I don't have any doubts that we'll link up again to tradition. I'm very hopeful." ■





Scandinavia on the Panhandle

Robert A. M. Stern Architects combines Classical details and the beach house tradition in the firm's first house at Seaside.

Erudition and beach houses normally do not mix well, except when as deft an architect as Robert A. M. Stern brings them together. And he has synthesized them inventively at his first project at Seaside, the New Urbanist model resort on the Florida Panhandle.

Stern has called himself "Uncle Seaside" for his role in eloquently promoting traditional town planning and nurturing countless architects who have built along Seaside's gridded byways. Stern also helped master plan Seaside's most successful year-round offspring: Celebration, the New Urbanist community near Disney World. In the early 1990s, when winning over Disney executives to this radical concept, Stern toured them through Seaside. "It proved to them," the architect recalls, "that this kind of development can shape an environment into something memorable and a great place to live," where there had previously just been sand and scrub and spec houses.

PROJECT: SEASIDE HOUSE,
SEASIDE, FL

ARCHITECT: ROBERT A. M.
STERN ARCHITECTS, LLP,
NEW YORK, NY, ROBERT A. M.
STERN, PRINCIPAL; GARY L.
BREWER, PARTNER

CONTRACTOR: O.B. LAURENT
CONSTRUCTION, INC.,
SANTA ROSA BEACH, FL

Uncle Seaside's first built work at the resort is meant to take the local architectural canon to new heights of sophistication without making any distracting aesthetic statement. Stern led the design team with Gary Brewer, a partner at Robert A. M. Stern Architects (RAMSA). The 2,700-sq.ft. house belongs to Lisa and Robert Nesbitt, an Alabama couple with three children. It's their third home at Seaside, where they have been vacationing practically since the town debuted in the 1980s. The idiosyncrasies of their Stern house suit the family, while often attracting tourists. "People love the folly quality of the

place," says Brewer. "They take pictures, and sometimes go right up and knock on the door and ask to look around."

Stern had been hoping to build at Seaside since the Nesbitts first started frequenting the town. In 1984, RAMSA developed a proposal for a turreted hotel, with breezeways crossing over Seaside's patch of state highway, but the plan fizzled. The Nesbitts, who had been longtime fans of Stern's

shingled country houses, gave his office pretty much carte blanche for their beachfront site. The firm took on everything from the garden beds to the interior color schemes. "They came to us and said, 'We want to build an icon, something really special, that adds to the overall quality of the place,'" Brewer recalls. "They're patient and eager patrons, with such a great level of connoisseurship and level of attachment and commitment to the town." Brewer gradually steered the couple toward Gustavian Classical precedents, since he had just toured Sweden under the auspices of the Institute of Classical Architecture & Classical America (he has served as a



Above: Each of the three stories has its own distinctive form of wood cladding and columns. Faux-scored stone and fluted Doric columns envelop the base, below a layer of beveled clapboard and Greek-key-banded Doric columns. At roof level, acroteria-studded rafters surround a lone Ionic column. *All photos: © Peter Aaron/Esto*

Right: Greek frets enliven the entryway's lintel and the second floor's square Doric pilasters, while pairs and trios of scrollwork brackets support tiers of pergolas.



Under the living room's coffered bead-board ceiling, a mural of foliage swags conceals a flat-screen TV.

board member and instructor). But nothing at Narnia — the Nesbitts' name for their Stern house, based on their children's favorite bedtime reading — was quoted verbatim from Scandinavia.

The narrow lot called for three floors of tightly nestled rooms. "We joke that we went all the way to Seaside to design a New York City townhouse," Brewer says. Each floor has its own porch plus a distinctive form of wooden cladding and columns. Rusticated faux-scored stone and fluted Doric columns at beach level give way to beveled clapboard above, amid pocket doors overlooking spindly balcony railings, Doric square pilasters, and fluted columns with incised Greek frets. And the acroteria-studded rooftop pergola, reinforced with a little steel, rests on a dramatically isolated Ionic column. "The single column opens up interior views and is something very memorable to see from the beach," explains Brewer.

The varied exterior finishes extend deep into Narnia. Coquina stone slabs serve as pavement around the building, as well as flooring inside the ground-floor foyer and corridors. Ceilings and walls for the porches and most of the interior are made of bead board, v-jointed planks or board-and-batten. "There's not a stitch of Sheetrock in the house," Brewer exults.

Yet for all the rustic indoor-outdoor quality of the rooms, RAMSA incorporated rarefied references to architectural history. Wooden privacy grilles on beach-level windows have tiers of scallops reminiscent of Art Deco. The rooftop's acroteria reappear in muntins on the kitchen cabinets' glass doors, and more acroteria are incised into the molding over the living room's herringbone-brick fireplace. A mural above the fireplace conceals a flat-screen TV, and depicts foliage swags — a motif that recurs in a carved wooden relief (commissioned from Frederick Wilbur of Lovington, VA)

perched between casement windows on the exterior. Even a faceted alcove in a child's bedroom has lofty ancestry: Jefferson's quarters at Monticello.

The Nesbitt house, Brewer explains, "is high style and vernacular at the same time. It's highly detailed and has its own expression, but it fits into a streetscape that's more important than any individual building. Seaside is like a living pattern book, and every new house there is an opportunity to



On kitchen cabinets supported by scrollwork brackets, acroteria crown muntins on the translucent glass doors. Pocket doors lead to a vestigial balcony with spindle railings.



Acroteria are incised into molding over the living room fireplace, and Greek key motifs snake through the pilaster capitals.



Curtains frame the dining area on the second floor porch, where fluted Doric columns have Greek key belts marking the intersections of shafts and railing.

make the pattern book better.” Narnia, he adds, could well represent a turning point in contemporary Classical architecture. “Classical architects of this generation can feel comfortable that the language, the correct syntax, the standards of appropriateness and craftsmanship, are being recaptured, finally, instead of being the subject of Postmodern jokey-ness. So now we have chances to push past correctness, into the realm of something unexpected. And where better to do that than at Seaside, an architectural laboratory that’s been radical in its own way all these years?”

Numerous prominent Classicists from around the world have toured and praised the house, including Demetri Porphyrios, Seaside planners Andrés Duany and Elizabeth Plater-Zyberk, Christine Franck, Richard Sammons and Robert Orr. Stern looks forward to seeing Narnia influence various Classical architects, especially along the Panhandle. “I hope it sets a new standard,” he says, “especially with its feeling of permanence and solidity.” He can even envision the town of Seaside, where a few teardowns have already occurred and more are being contemplated, protecting Narnia itself with covenants for the long term: “I hope, someday, it will get landmarked.” — *Eve M. Kahn*



Above right: Shelf-lined sleeping alcoves flank the master bedroom’s French doors leading to a porch with a dramatically isolated Ionic column.

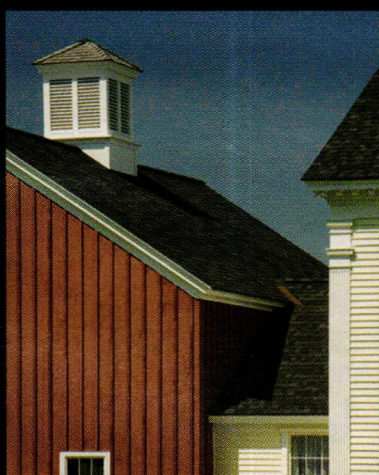
Right: Copper urns flank the lone Ionic column supporting the master bedroom’s pergola.



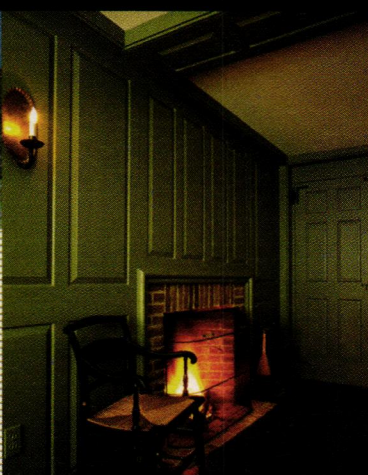
Building the New Old Home since 1969



The Emmaline Gabrielle Farmhouse



The Walter Edgecomb House



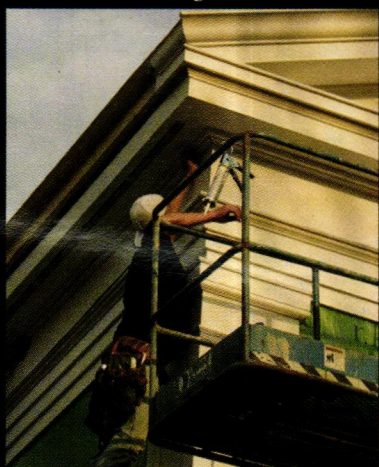
The Oliver Haines House



The Emmaline Gabrielle Farmhouse



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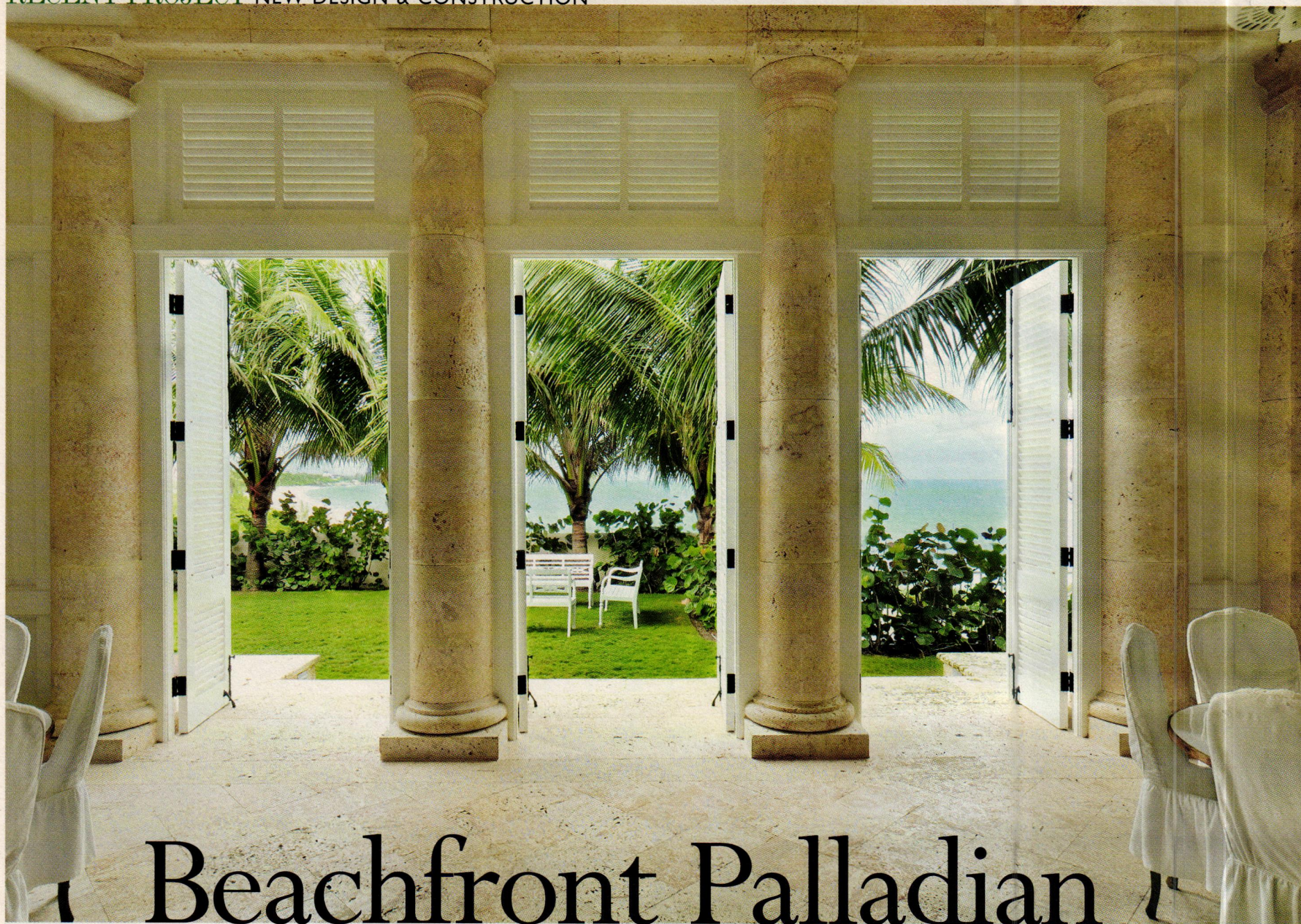
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Beachfront Palladian

Palladianism and local architectural traditions meet in the Bahamas.

During the American Revolutionary War, a group of Loyalists from the Carolinas migrated to the Bahamas in the hopes of establishing plantation agriculture and brought along with them their tradition of Georgian architecture. Like the Carolinas and New England, buildings of civic importance in the Bahamas are heavily influenced by Palladianism. The Parliament buildings and Supreme Court in the capital city of Nassau, for instance, are influenced by neo-Palladian

styles. Residential buildings also picked up on the style – homes with Palladian influences are built with modest indigenous materials to create a unique Bahamian vernacular architecture.

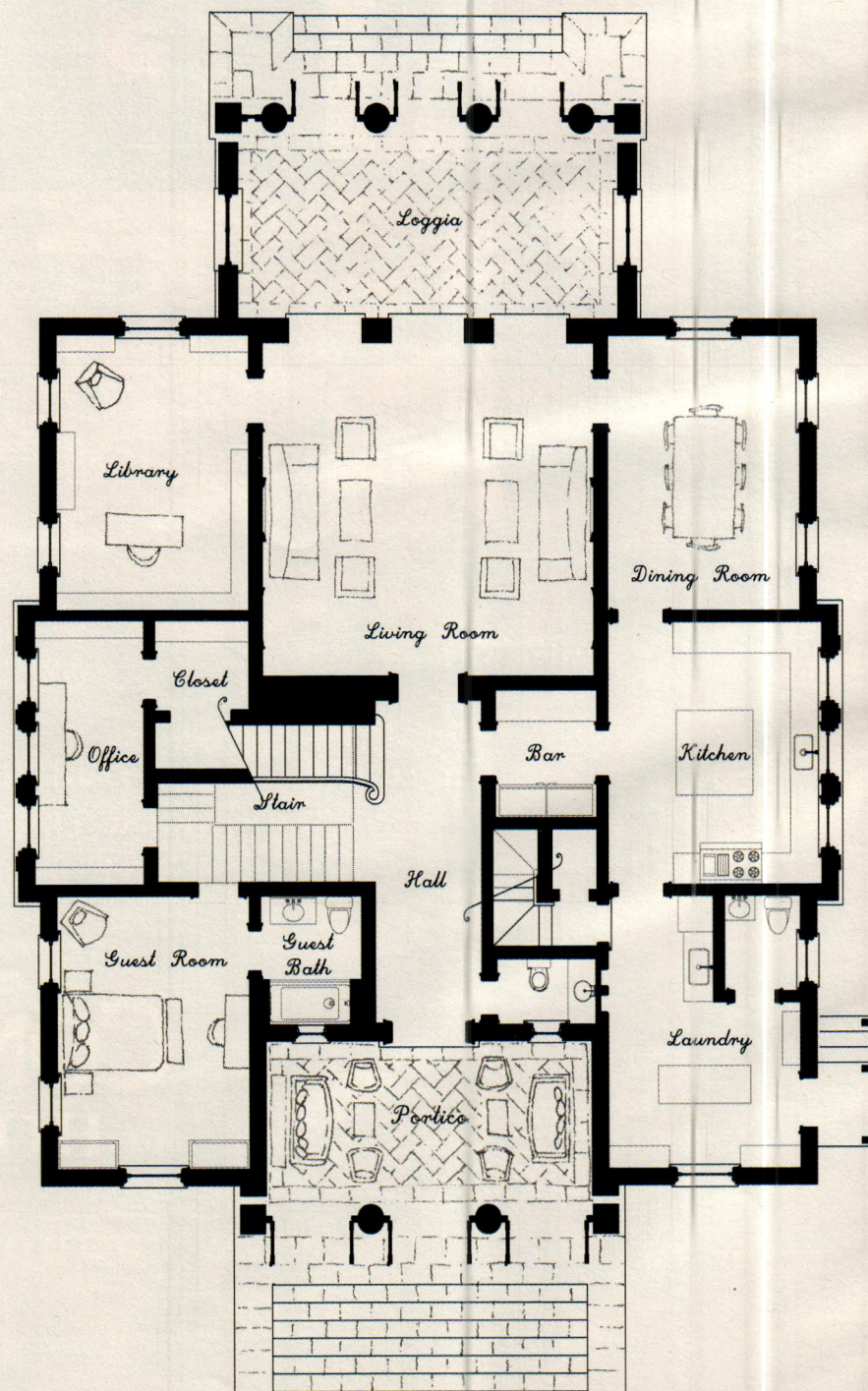
Atop a limestone ridge on the western side of New Providence Island, 10 miles west of the capital city, stands an old fort built by the British and converted into a plantation house during the 1800s. The Old Fort gained notori-

ety in the 1920s when it was inhabited by Mr. and Mrs. Cuttings, who were well known world travelers. They brought home many of their traveling finds, including tiles, ornamental ironwork and lanterns – turning their home into an architectural treasure trove.

Following a restoration in 2003, the Old Fort is now a country club at the heart of Old Fort Bay, a waterfront gated community of 5,000 acres. Orjan Lindroth, the community's developer and a longstanding supporter of Bahamian traditions in Classical architecture, planned to build his home on a lot right next to the Old Fort. In 2005, Coral Gables, FL-based de la Guardia Victoria Architects and Urbanists (DLGV), was hired by Lindroth to design a Palladian-inspired beachfront house named Ca'Liza. (DLGV was recognized in the 2008 Palladio Awards for the Almeria Row townhouses in Coral Gables, FL.) DLGV had developed the regional master plan for Old Fort Bay and was familiar with the community's dedication to preserving the existing rural character and maintaining architectural consistency throughout the region.

Above: De la Guardia Victoria Architects and Urbanists of Coral Gables, FL, designed Ca'Liza – a beachfront house in a 5,000-acre gated community in Old Fort Bay, the Bahamas. The Coralina limestone Tuscan columns were installed by a crew that was specially trained for this project in Classical composition and detailing. All photos: Carlos Ignacio Morales

Right: The arrangement of rooms follows a strong central axis to address the long, narrow lot. Doorways along the axis line up to allow a direct view of the beach when standing in the forecourt entrance. Floor plan: courtesy of de la Guardia Victoria Architects and Urbanists



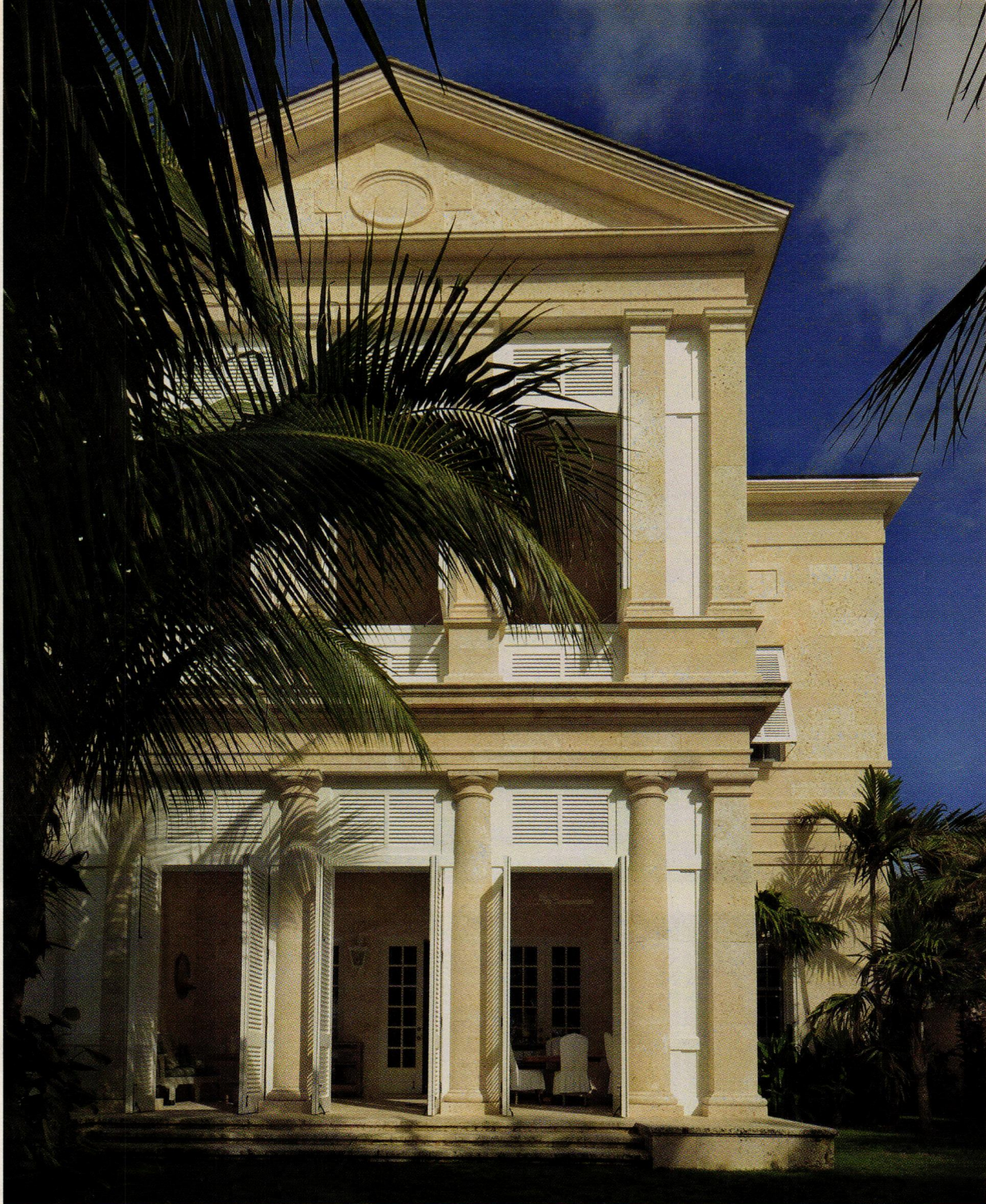
Palladianism was incorporated in the design to give the home civic status, as it was designed for the community's developer.

"In the tradition of Palladio, we thought of giving this house a special status in the architecture of Old Fort Bay," says Teófilo Victoria, principal of DLGV. "We employed this type of architecture so that the house stands out as a different type of building with a degree of importance and responsibility in the context of the development. Together with the clubhouse, the house is a civic contribution to the community."

A two-story pedimented portico is incorporated on the beachfront elevation to suggest stature — a notion that stems from the Palladian legacy. "Before Palladio, the portico pedimented front was reserved only for temples," says Maria de la Guardia, principal of DLGV. "Palladio was the first architect to place the portico or temple-front on a residence." Supporting the portico are columns and capitals of the Tuscan and Doric Orders. According to de la Guardia, the stacking of different Orders is a technique Palladio learned from the Romans, most notably from the Colosseum. "In traditional architecture," she says, "there are some Orders that are more bulky and some that are slender and elegant. We would use the heavier Orders on the bottom and let them carry the weight of the more slender Order above."

DLGV based many of Old Fort Bay's regional master plan guidelines on the urban patterns of the Bahamas that had originated from old English patterns. The height limitations, for instance, were based on Medieval and Renaissance building practices. "We didn't specify height limits in terms of dimensions, as is commonly done today, but rather in terms of stories," says Victoria. "The height limitation in this development called for two stories instead of 25 ft. or 30 ft. This way of looking at height limits allowed us to design a Palladian building. Even though Palladian buildings are not large, they are proportionally cubic. If you have a floor plan of 50x50 ft., it can't be 25-ft. high, it has to be 50-ft. high. We were able to design a home that was, at least in terms of its volumetric constitution, very much like those great Classical villas by Palladio. It was a curious coincidence for an architect to work on a zoning code and also design a building for that code."

Although Ca'Liza had many design principals based on Palladian architecture, it was important for both DLGV and Lindroth to include traditional vernacular architectural details as well. The exterior, and parts of the interior, are clad in Coralina limestone supplied by Marmotech S.A. of the Dominican Republic. Coralina limestone was chosen over the local oolitic limestone for its denseness, which ensured correct compositions for the Tuscan and Doric profiles. "This limestone has a common geologic characteristic with the limestone of the Bahamas," says Victoria. "The Bahamas, Florida and Cuba — all these places share a common geology. It's an indigenous building material throughout the Caribbean."



To complement the limestone, white Mahogany wood shutters, supplied by Dominican Republic-based Salvador Gonzales, were installed on all the window and portico openings. The Bahamas-style shutters are combined with traditional casement shutters to protect the home from strong afternoon winds and also allow the loggia and portico to be habitable spaces throughout the year. "The wood shutters are the most prevalent architectural feature in the Bahamian vernacular traditions," says Victoria. "Everywhere you go in the Bahamas you're going to see entire fronts, porches, windows and dormers protected with these wood shutters. For us, it was an amazing opportunity to combine the limestone with this familiar texture."

Following another Bahamian architectural tradition, cedar shingles were used on the roof. The roofing material supplied by Mikro Corporation of Fort Lauderdale, FL, acts as a cooling device and is quite practical for the island's hurricane seasons. "The roofing material is not rigid, it'll get moved around during a hurricane," says de la Guardia. "You might lose a shingle or two but the whole roof won't be damaged. In terms of building codes, this house is designed to withstand hurricane winds of 150 mph. on the coastline."



Bahama shutters along with casement style shutters enclose the loggia and portico to allow the spaces to withstand harsh hurricane-like afternoon winds.



Following a Caribbean tradition, the living room is finished with a wood tray ceiling.



Exotic Pecky cypress wood paneling is found in the library and dining room, and was inspired by several prominent Bahamian libraries.



The master bedroom on the second floor opens to a louvered porch supported with slender Doric columns.



Instead of conventional concrete blocks, the building is constructed of poured concrete and steel beams. Window units, by Kolbe & Kolbe Windows of Wausau, WI, required stronger attachments, as did the shutters and roof shingles.

The site for Ca'Liza is a long, narrow, trapezoidal-shaped lot with a widest point of 75 ft., so it was a challenge to design the house using the beachfront as its focal point. To address the narrow lot, the project is organized along a central axis, and an enfilade connects the entire site to the ocean. "We had seen and learned this technique from other architecture in the Caribbean, namely from Ernesto Buch, who designed a beautiful house for Oscar de la Renta," says Victoria. "When you arrive at the forecourt, from the entrance you see all the way through to the ocean."

The rooms along the central axis — the forecourt portico, main hall, living room and beachfront loggia — are lined in Coralina limestone to prevent heat accumulation in the main living areas. The living room is capped with a traditional Bahamian wood tray ceiling. On either side of the living room, the dining room and library are finished in a Pecky cypress wood, supplied by the local SMG Cabinets. Found in several prominent libraries in the Bahamas, Pecky cypress has a rustic quality because of a unique grain caused by a fungus that has eaten away at the heartwood.

Completed in the spring of 2008, the house is a harmonic union between Palladianism and Bahamian architecture. "A building like this is reminiscent of Palladio's own experience of building what he considered extraordinary buildings in a utilitarian and commonplace context," says Victoria. "Maybe this house will be sold — the significance might change in terms of its use but from an architectural point of view we think it'll remain as something special within the development." — Annabel Hsin

WEB ONLY: For additional photographs of this project, go to www.period-homes.com/extras/Sept09Caliza.htm

Palladian-inspired pedimented porches, a rarity in the local residential region, are incorporated on the front and rear elevations to give the house a unique style.



The Precast Cabin

When it comes to log construction – especially with an eye toward energy savings – there's more than one way to say “timber.”

Mention log buildings and most people imagine a primitive, pioneer dwelling of America's frontier past – think Abraham Lincoln's birthplace – or the oversized, hyper-rustic hunting retreats of Gilded Age business barons. Either way, the mental picture is neither particularly high-tech nor convenient. Suppose, though, it was possible to blend the best of timber's earthy ambiance and regional authenticity with 21st-century efficiency and sustainability. That's what the folks at Buccellato Design did in creating a lakeside residence in eastern Idaho

that is as easy living and traditional as it is earth friendly and innovative.

Situated on Henry's Lake, a trout fisherman's paradise a dozen miles west of Yellowstone Park, the commission presented some interesting conditions for the husband-and-wife design firm of Aimee and Kevin Buccellato. First was the reality of the

PROJECT: CABIN, HENRY'S LAKE, ID

ARCHITECT: BUCCELLATO DESIGN,
SOUTH BEND, IN; AIMEE
BUCCELLATO, PRINCIPAL; KEVIN
BUCCELLATO, PRINCIPAL

climate – beautiful but extreme, with short, intense summers bringing 90-degree days, but long and snow-filled winters. Others were the confines of a relatively narrow site, and a client who wanted easy access – minimum of stairs, living mostly on one level – yet the amenities to entertain regularly and comfortably. On top of this was a call to design a house architecturally consistent with the outdoor lifestyle heritage of the area while being both energy efficient and sustainable in construction. Horizontal log building – almost a neo-vernacular tradition in the area – filled the bill stylistically, but was vulnerable to gaps, drafts and insects. So when the architects and their client learned about a new product of man-made concrete timbers that assemble and look like hewn logs, the pieces of the project started to come together. “In our work, we believe that traditional methods are sustainable and durable because they're climate-responsive and

Top: Designed by South Bend, IN-based Buccellato Design, this new log house on Henry's Lake in eastern Idaho blends vernacular ambience with 21st-century energy efficiency and sustainability; log walls, posts, braces and exposed trusses are manufactured concrete timbers by EverLog Systems. *All photos: J K Lawrence / www.jklawrencephoto.com*

Right: A side door leads to the mudroom, which is located in the ell between the main house, garage and guest wing.



Simple, but steep roof profiles help prevent uneven snow accumulation and ice-damming during the region's long winters.

borne out of what's locally available," says Aimee Buccellato. "With this house, we were able to fuse these methods with an emerging technology that actually extends the properties of the traditional materials."

Among a handful of residential structures built so far with the novel log material, the Henry's Lake house is a departure from stick building not only in construction, but also in the design process. In the EverLog system, the logs are reinforced, precast-concrete units that assemble Lincoln Log style to form a building. Each log is a sandwich of a four-in.-thick outer concrete section (cast to give a hewn timber appearance), two in. of insulation (for R19 rating) and a two-in.-thick inner section (formed flat to create a vertical surface). Rebar every 24 in. or so add vertical reinforcement, which is particularly important in seismically active terrain like the Yellowstone region. Once assembled, the logs are exterior-coated with a long-lasting paint to simulate wood, and furred out on the interior to accommodate services and then wall finishes. "The concrete logs are not only appropriate for the climate," says Aimee, "but also have better insulating qualities and resistance to rot and fire than wood."

Much like true traditional log buildings, the dimensions of the materials have a big influence on design. "The longest log the manufacturer can make is about 28 in.," says Kevin, "so that sets a design module similar to the 8- or 16-in. lengths of hand-cut logs. Though it's technically possible to splice the concrete logs, that's not something you see in traditional log construction, so we did our best to avoid splices."

"The longest straight run is on the side facing the lake, where we were able to break up the façade with a series of four French doors with transoms," adds Aimee.

Another learning curve was the formidable "front-loading" of the design. "Like many customizable products," says Kevin. "There's an extensive shop-drawing phase." As one might expect, it is very difficult to bore through an eight-in. concrete log section, so any penetrations have to be designed from the get-go. This includes locating every window and door opening, down to vents for a washer/dryer or a range hood — even electrical junction boxes. "There are two or three rounds of back-and-forth with the factory to catch all the details and minimize costs later in the project," says Kevin. "During the process, something always comes up that the product can't do but, conversely, maybe there's something we designers didn't realize that the product can do." After a final sign-off, the logs are cast exactly to the shop drawings.

The benefit of all the calculations and pre-construction becomes clear at the site. "Once the foundation is in and the logs are ready to be installed, the house pops up in about three days," says Kevin. "In fact, I think that was why the neighbors were so interested in this project, because there was nothing on the site on Monday, and by Friday there was a house."

"What constitutes traditional design in a region that was barely settled a century ago?" is an interesting question. Yellowstone Park was not open to cars until 1916, and modern-day Henry's Lake really came into being with the construction of a dam in 1924. Tourism and world-class trout fishing have been the major industries ever since and, coupled with ample lodgepole pine and Douglas fir in the region, helped foster a recreational style of architecture drawing upon log construction, stone masonry and a mix of rustic, bungalow and Tudor Revival influences. "We've both spent a lot of time in the Adirondacks visiting the great camps," says Kevin, "and I'd say they were our



With the kitchen and loft at one end (below) and large fireplace at the other (above), the open living room is ideal for entertaining two or 20. Three pairs of French Doors offer views to the lake and help draw cool breezes in the summertime. High wainscoting painted in a deep green unifies and grounds the lofty space while a trout-inspired railing evokes the owner's favorite pastime.



Operable windows above the sink connect the galley kitchen and the glazed porch beyond. Custom cabinets and stainless steel countertops were fabricated by local craftsmen; hardware was supplied by Historic Housefitters of Brewster, NY.



inspiration as much as local buildings and the National Park's lodges, which were modeled on the great camps and built in the same era."

An equally powerful design influence is the rugged weather – a shaper of all vernacular forms. "The Idaho climate really has informed our design in a lot of ways," says Aimee. "Snow – which averages 22 in. a season – and ice dams are a big issue here, so you have to be very careful about how you design a roof, minimizing hips and valleys wherever possible. In this house the roof is a steep 10:12 to help shed water, and gutters, which tend to get ripped off in the first big snow, are eliminated." The ceiling of the large, open, living space in the main bar of the house is finished with V-jointed boards, and behind that, a cold roof installation using closed-cell Icynene insulation that helps avoid ice dams on the corrugated metal roof.

Traditional design is evident in the plan of the house and its interior layout as well – not as something consciously historical, but as a result of environmental needs and goals that are the same today as in the past. The building is, in effect, one large bar some 60 ft. long without jogs or major appendages. "The entire house is really one-room deep," says Aimee, "so it is very light and airy." Indeed, it is the unobstructed space with windows placed across from each other that promotes cross-ventilation with lake breezes and makes air conditioning unnecessary. "We really worked to align doors and windows and openings so that the house can be passively cooled and ventilated in the summer," says Aimee. By no coincidence, this is the same configuration seen in many summer houses of the pre-air-conditioning era of the early-20th century. Other passive cooling features, such as the deep porch overhangs and the orientation of windows, keep solar gain in check in the summer when the sun is high. The high-tech logs themselves are an added factor. "The concrete has very high thermal mass and acts almost like adobe," says Aimee, "keeping the house very cool in the summer while, in the daytime, collecting heat that it transmits to the interior in the evening."

Hand-in-hand with this straightforward geometry is the room layout – basically a large, open, multifunction space that flows from a kitchen on one end, to a dining/living area ending in a fireplace, to a master bedroom on the other end. "We tried to keep the parti very compact, with the main bar for living and entertaining," says Aimee. "The clients can fulfill everyday

needs all on one level if they so choose." Not only does this efficient, open layout meet the client's lifestyle, it also makes sense environmentally. "It's not going to be a very sustainable house if you have to heat a lot of excess space," adds Aimee.

The major exception from the single-bar layout is the garage ell, connected to one end of the house by a breezeway. The second floor houses a suite of two guest bedrooms and a bath and sitting room that, occupying its own heat zone, can be shut down when not occupied.

Where the house departs from traditional interiors, log or otherwise, is in the large, open volume of the interior. "In true log construction you often don't get huge internal spaces, but in this house, the roof is supported by wood trusses that make such spans possible," says Kevin. With walls that run 14 ft. high from floor to roof-plate level, the Buccellatos were aware that such an unobstructed volume could become cavernous and out of scale with an otherwise cabin-like house, so they incorporated a seven-ft.-high board-and-batten wainscot. "It breaks up that vertical run," says Aimee, "making a very large and lofty room feel humane and comfortable; it's also painted a deep green that adds a sense of being grounded." That's a fitting impression for a house that does a lot to tread lightly upon the earth. — Gordon Bock

Gordon Bock, longtime editor of Old-House Journal magazine, is a writer, architectural historian, lecturer and technical consultant who comments on historic buildings at www.bocktalk.com.



Awning windows set high on the north side of the house keep the master bath private and passively cooled.



Recently completed, the cabin is a sport fisherman's retreat on trout-rich Henry's Lake in eastern Idaho.



Vintage Vernacular

Nashville architect Eric Stengel designs a vintage farmstead on 2,000 acres in rural Tennessee.

A master at pairing artistry with function, Nashville, TN, architect Eric Stengel was approached in 2001 by an elementary school classmate and his wife to look at a 2,000-acre parcel the couple had recently purchased and wanted to use for their favorite pastime – fox hunting. The property in question was a defunct hog farm in Cornersville, about an hour south of Nashville. A true diamond in the rough, the land offered gently rolling hills, pastureland for grazing horses, and extensive woodlands for the hunt, but was in serious need of restoration after decades of housing hogs. The couple had a vision of restoring the land, building a main house and horse barn – both large enough to accommodate several guests and visiting horses at one time – as well as adding a caretaker’s cottage and guest house to the property.

PROJECT: TIME OUT FARM,
CORNERSVILLE, TENNESSEE

ARCHITECT: ERIC STENGEL
ARCHITECTURE, LLC, NASHVILLE,
TN; ERIC STENGEL, PRINCIPAL

CONTRACTOR: PHIPPS
CONSTRUCTION CO.,
NASHVILLE, TN

An eighth-generation Nashville native, Stengel was intrigued by the idea of working on such a large project just outside his hometown. He took on the extensive design program single-handedly. Although most of the land was undeveloped, what had been used for the hog farm had been destroyed. The first order of business was to restore the land to its natural condition. Over the course of a year and a half, the land was revitalized: twin ponds used for water runoff were cleaned and relined with clay (the material removed was air dried to use as soil conditioner for agricultural land), derelict farm buildings and cabins were demolished and fencing made from old drilling pipes was removed when a Geiger counter detected that the pipes were radioactive. “Once this transformation occurred, you would never know that this was once a hog farm,” says Stengel.

While the initial stages of cleanup were taking place, Stengel began working with the clients. During several interviews with the couple, he learned they wanted the structures to reflect the region’s vernacular farmhouses, and they wanted the buildings to have a cohesive look – similar in design and materials. They also requested siting the house on the property to maximize privacy. Stengel spent months driving around the countryside with the homeowners looking at historical farmhouses. “I like this exercise with clients as well as when they bring me pictures of what they like,” he

Top: Nashville, TN-based Eric Stengel Architecture designed a farmstead on 2,000 acres of revitalized rolling farmland – once the site of the largest hog farm in the county. The house, horse barn, caretaker’s cottage and guest house were inspired by Tennessee’s 19th-century vernacular and sited to maximize privacy. All photos: Bob Schatz

Right: At the main house, a deep wraparound porch transitions between the interior and exterior and offers protection from the strong southern sun.



As with other rooms in the main house, the dining room's detailing and reclaimed flooring give a sense of authenticity.

says. "This gives me a clear picture of what they are looking for in the design."

After months of research, Stengel began drawing. "The design is probably my least academic – it's loosely based on the 19th-century Tennessee farmhouse vernacular," says Stengel, noting that it is fairly primitive and edited to reflect the region's buildings. "I think of it as progressive vernacular – if it [the design] is too heavy-handed, it loses its authenticity." Stengel and the homeowners wanted the buildings to relate to each other and the landscape. To create a similar look, he took almost a village compound approach, using the same materials on all the structures, including horizontal cedar lap siding, green standing-seam metal roofs and double-hung windows. The detailing was kept simple with the use of cupolas and white exteriors trimmed in black.

Because privacy was such a high priority for the couple, Stengel sited the house and barns a mile and a half onto the property. Once the design and placement of buildings were decided upon, Stengel, who opened his practice in 1991 and worked alone for 15 years, began the task of drawing the plans and elevations on his own. (Stengel felt it was important to learn every aspect of the design and construction process before hiring anyone else; today, he has two Notre Dame graduates working in his practice.) "I created hundreds of drawings for the house and outbuildings," says Stengel, who even went as far as to design covers for fire hydrants on the property. Once the designs were in the works, the clients called Phipps Construction of Nashville to act as general contractor on the project. The caretaker's cottage – a modest-sized structure set into a sloping hill – was the first building erected and sits on the main road that borders the property. The detailing follows the design program: a Tennessee vernacular farmhouse with horizontal lap siding and a green metal roof; unadorned square porch posts support the front porch roof. The cottage accommodated sleeping for 12 while the main house was being built. Adjacent to the cottage are 700 acres of cornfields the couple leases to a local farmer.

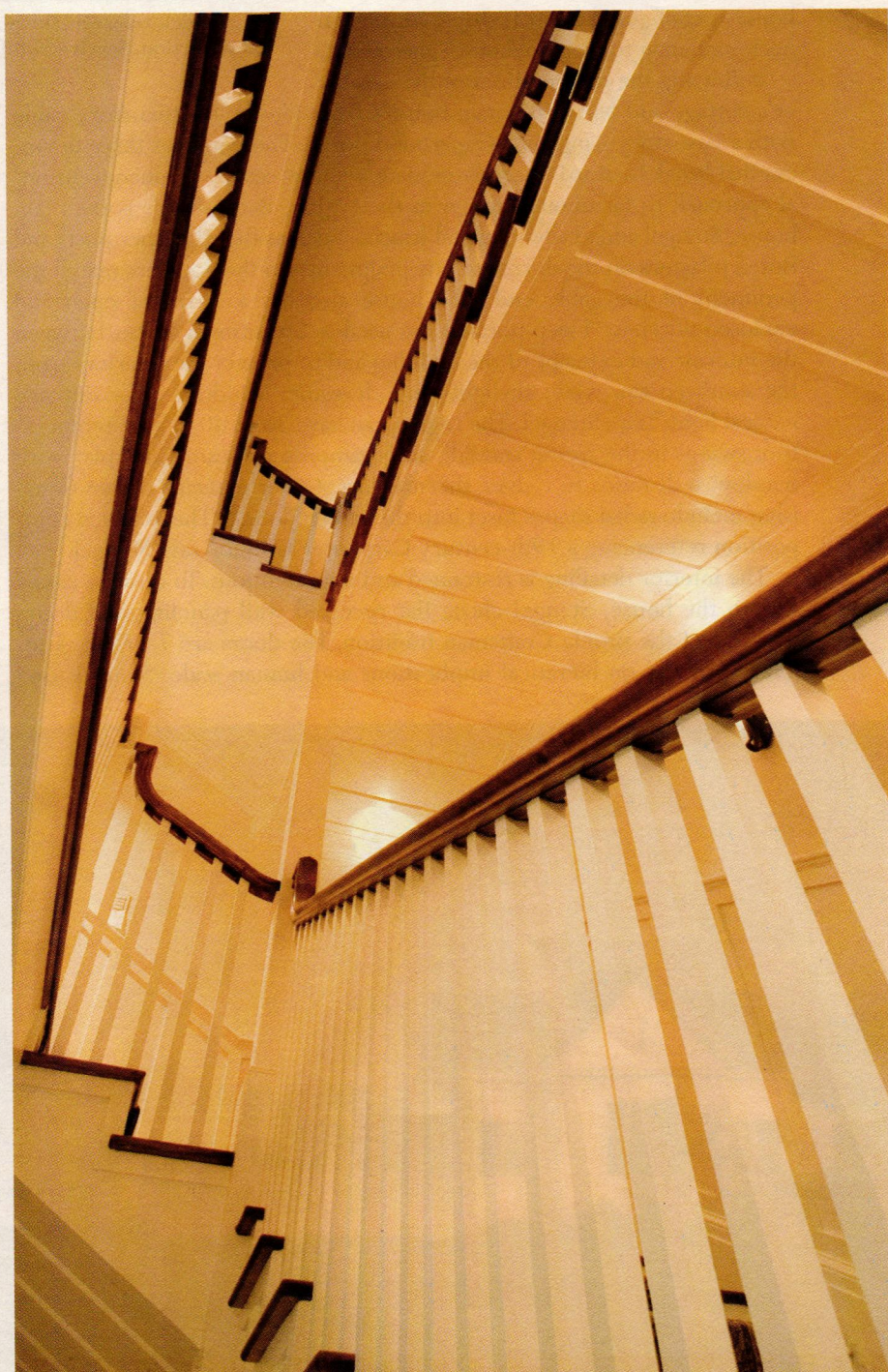


Stengel designed the horse barn next. "I researched barns extensively to come up with the design of the horse barn," he says, "and I found there is no consensus as to what makes a good barn." Stengel hired Pioneer Log Systems of Kingston Springs, TN, to execute and erect the barn's framework, and Phipps Construction finished the structure once the timbers went up. The result is a handsome post-and-beam 20-bay barn – with 16 stalls designated for horses. Although the barn needs to accommodate several horses at one time, Stengel didn't want it to be on a commercial scale. There was also the question of whether or not to add a hayloft to the structure. "Haylofts can be quite a fire hazard," says Stengel, who chose to build a separate structure for hay storage.

Posts and beams fill the void of the loft. To determine the size of the 27-foot framing members, Stengel consulted a structural engineer, who suggested bolting the members with steel pegs to ensure stability. Stengel capped the steel pegs with wood plugs to give the appearance of a true timber frame. Once the members were erected, Stengel added curved knee braces and decorative through tenons. The stalls all have 10-ft.-high



The great room, the most formal space in the house, features a two-story cathedral ceiling and hammer beams.



The main stairway reflects the simple Craftsman tradition.

The modest caretaker's cottage provided accommodation while the main house was under construction; like the main house, it is simply detailed in the Tennessee farmhouse vernacular.

exterior Dutch doors. Each horse stall is naturally lit with its own dormer – eight on each side. Trusses and double rafters are covered with spruce decking. Four cupolas on the barn allow additional diffused light into the barn and promote ventilation. A dark stain was applied to the Douglas fir beams to offer a more antiquated look, while the spruce ceiling received a lighter stain, creating a brighter feel. Exterior square posts support the weight of the metal roof – the posts' tie downs are wrapped in black steel straps to resemble the binding on a horse's legs. Stengel added several service buildings to the barn complex, which include not only hay and but also horse trailer and farm equipment storage.

During the construction of the barn, the homeowner asked Stengel to design a folly for his wife as a Christmas gift. He designed a pavilion – which he believes looks like an open parasol – with a wood-burning fire pit and redwood benches. Four scissor trusses also made from Douglas fir support the massive metal standing-seam roof. The roof overhang is six ft. deep and is supported by eight posts with curved knee braces.

As with the barn, Stengel's main concern with the design of the 14,000-sq.-ft. main residence was scale. "I wanted the house to be on a more human scale," he says. The house sleeps 20 people, but the owners did not want the house to feel overwhelming when the couple and their three boys were in the house alone. So Stengel created a house within a house by breaking it down into sections, or pavilions, that appear to be added over time. Built on four levels (there is a full basement and full attic), the house is configured in an L shape with a connector running to the pool house/guesthouse.

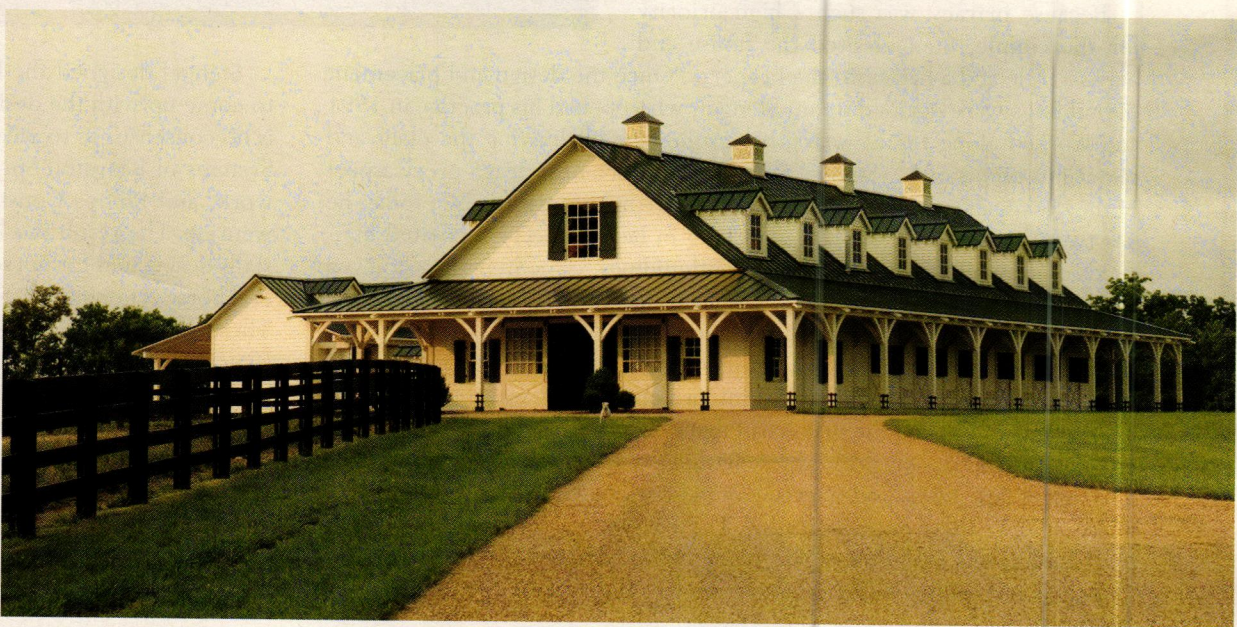
Following the design idiom of the caretaker's cottage and barn, the main house's front façade is a two-story gable with a two-story wing and wraparound porch. The wing has three dormers that break forward to accommodate window seats – an unconventional approach to farmhouse design in the region. Because this is the main house, Stengel added a few formal touches such as fluted corner posts and fluted pilasters on the dormers. The pediments on the dormers match the pediment of the gable end. The house also has a series of open and enclosed porches. "Deep porches are used as transitional spaces between the interior and exterior of the building and to protect the interiors from the southern sun while skylights and clerestory windows offer diffused natural light," says Stengel. The region can have 30 to 40 degree temperature swings in the spring and fall, so common sense came into play with window-wall ratios to reduce thermal loss. Other exterior design flourishes include radial shapes inset into the screen doors. "This is a nice composition referencing a 19th-century Carpenter Gothic," says Stengel.

The interior detailing is restrained and unpretentious. To create a casual feel to the house, Stengel chose flat recessed wall paneling and doors that reflect the simple Craftsman tradition. The doors are 7 to 9 ft. 4 in. tall depending on hierarchical implications and human scale. Stengel used

old-growth timber and reclaimed flooring for the interiors to maintain a level of authenticity in the house. The most formal space is the great room, which has a two-story cathedral ceiling. Stengel utilized hammer beams, which help scale down the room to a domestic feel. A fieldstone fireplace anchors the room. Gallery windows from the second floor hallways bring light into the space and create an airy openness. The pool sits beyond the screened-in porch and is framed by granite posts.

The house sits quietly within its landscape, taking in views of the woodlands and offering the homeowners complete privacy. "As with the English landscape," says Stengel, "this design approach is a picturesque notion of landscape – the house comes in and out of view as you come up the winding road." Fittingly, the homeowners have put the property into a land trust to preserve its natural beauty for future generations to come. – Nancy E. Berry

Nancy E. Berry is the editor of New Old House magazine. She has written extensively about architecture and interior design for a variety of publications and is the author of Architectural Hardware (Rockport Publishers, 2006) and Architectural Trim (Rockport Publishers, 2007).



After much research, the post-and-beam 20-bay horse barn was built by Pioneer Log Systems and Phipps Construction. Service buildings were added to the complex for fire safety.



The new buildings of Time Out Farm stand on fully restored land and reflect the farmhouse traditions of rural Tennessee.



A Natural Balance

A landscape project transforms the appearance and stimulates the eco-diversity of an 18th-century Maryland estate.

Wye Hall estate on Maryland's Eastern Shore was built in the 1790s for William Paca, a member of the Continental Congress, signatory to the Declaration of Independence and governor of Maryland. Inspired by the 18th-century English landscape style, Paca sited this original house — a red-brick Federal-style mansion — high up on an earthen terrace. Following a fire in the early Victorian period, the house was first replaced in a contemporary style, then with a replica of the original five-part Palladian in 1935, which was later extended with a pavilion and garage in the 1990s and in 2000.

PROJECT: WYE HALL, WYE ISLAND, MD

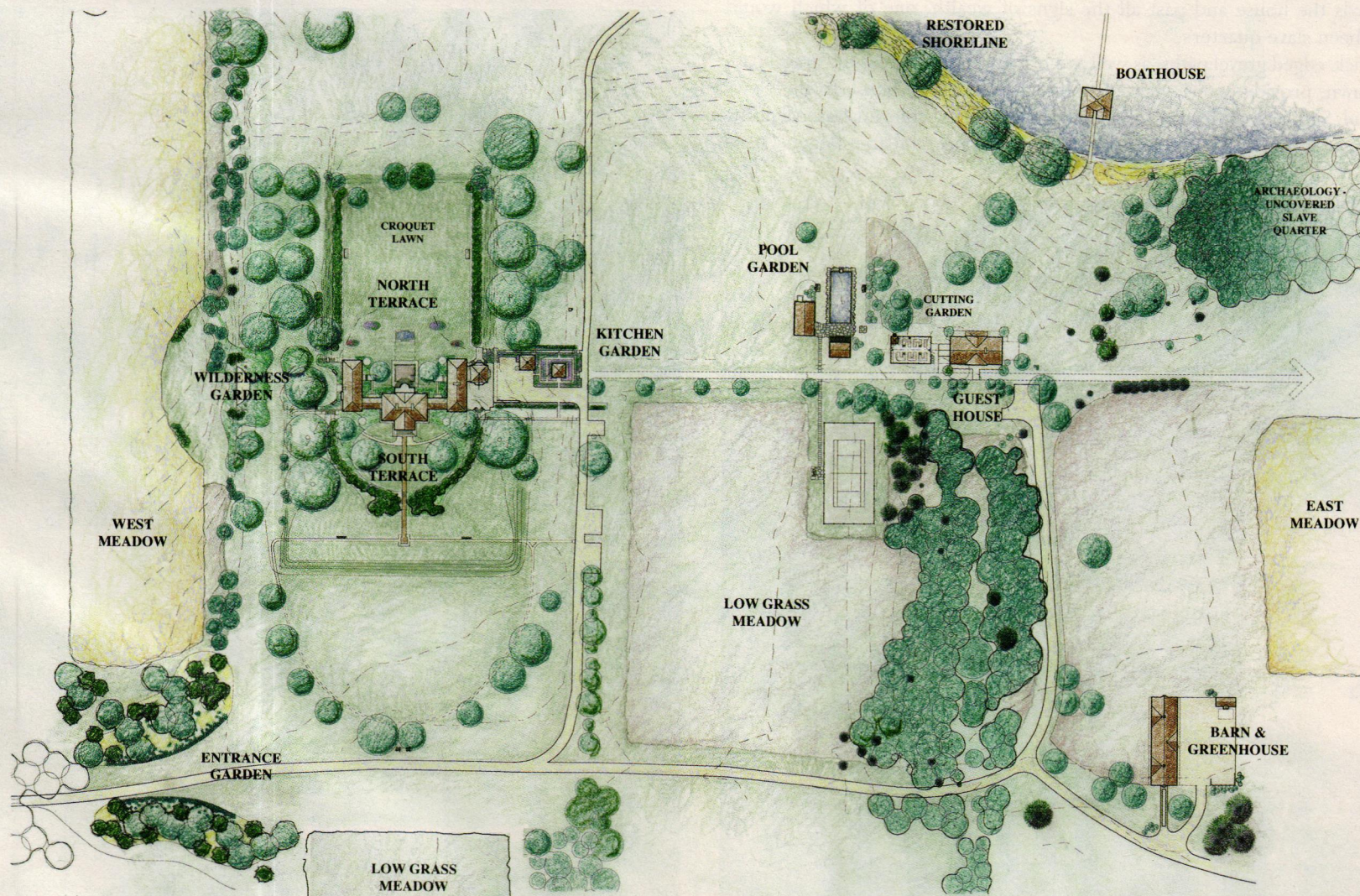
ARCHITECT: GRAHAM LANDSCAPE ARCHITECTURE, ANNAPOLIS, MD; JAY GRAHAM, FASLA, PRINCIPAL, KEVIN CAMPION, ASLA, ASSOCIATE

CONTRACTOR: WYE NURSERY, HILLSBORO, MD

Shortly after purchasing Wye Hall in 1999, the new owners hired Annapolis, MD-based Graham Landscape Architecture (GLA) to develop gardens and a conservation master plan for the estate, one that would acknowledge both its history and its wider environmental significance: The property forms part of the 2,500-acre Natural Resources Management Area, managed by the Maryland Park Service, whose natural systems provide habitat for wintering waterfowl populations, ground nesting birds and other native wildlife.

The main house was separated from a second residence, a converted stable, by a 50-ft.-wide pine plantation. As both had been used as a hunting retreat, the gardens had not been a priority in some time and lacked subtlety and variety. Besides aesthetic concerns, their condition was cause for environmental concern — when GLA principal Jay Graham and associate Kevin Campion inspected Wye Island, something was missing. “The island itself is a natural conservation area and a preserve for birds,” says Campion. “We found waterfowl, geese and birds of prey such as ospreys and hawks. What we didn’t find were ground-nesting birds because that habitat did not exist. There were no meadows where the birds could lay their eggs and survive without birds of prey seeing them. While those birds are not endangered, they were missing from the equation.”

The firm came up with a program that combined architecture, archaeology, garden design, agricultural science and environmental resource management. To aid the work, the clients leased 100 acres surrounding their 80-acre property. “The clients themselves have a very strong sense of stewardship of the land,” says Campion. “From the beginning, they wanted to learn about and preserve the story of the place and the land that they purchased. Some significant archaeological information was not on the land they owned but on the adjacent land, so being able to control and work with that area was helpful in telling the story.”



Transitions between low and high grasses, formal and informal gardens, hedgerows and forest buffer provide shelter for wildlife and aesthetic variety. The pool and tennis courts are respectfully situated away from the original house site. *Site plan: courtesy of Graham Landscape Architecture*

Top: Wye Hall, a red-brick Federal-style mansion, was built for William Paca in the 1790s and inspired by the 18th-century English landscape style. In 1999, new owners hired Annapolis, MD-based Graham Landscape Architecture to develop gardens and a conservation master plan for the estate that would combine architecture, archaeology, garden design, agricultural science and environmental resource management. *All photos: Victoria Cooper*

As previous excavations had uncovered a well close to the main house, GLA had reason to believe that broader archaeological research would be fruitful. The firm recommended that the clients commission Mark Leone, Ph.D., of the University of Maryland to determine historic layers and corridors. Among Leone's discoveries was that the terrace upon which the house sits had been hand built by slaves. "It was an incredible feat," says Graham. "In the winter time, you can see a circle on the horizon from where they pulled from the earth and made these platforms basket by basket. The archaeologists could see where each basket-load had left its mark."

The excavation revealed historical sub-surface gardens, which the clients did not intend to restore but wanted to leave intact. New gardens were added in those areas that had already been disturbed and, in keeping with 18th-century English landscaping principles, functional gardens such as kitchen, cutting and wilderness gardens were placed away from the formal axis. "Informed by the archaeologist, we learned more about the 18th-century gardens and felt that the west side was a good place for the wilderness garden, which has typically less order and access to it and more winding paths whose destination, in this case, was an overlook of the meadow and island," says Campion.

"At the foot of Paca's Annapolis house was one of the first known wilderness gardens in America," says Graham. "We thought that if he had done a wilderness garden in the Annapolis house, he would be inclined to do another at his retirement home, but we couldn't find where it was. Since the client wanted something on the west side, we loosely interpreted his taste and did a garden of American natives."

The clients proposed that the driveway split the axis of the portico – a setup that was not in keeping with a typical English mid-18th-century arrival sequence, which served to showcase the owners' wealth and deliberately isolate the house. Further archaeological research confirmed the position of the slave quarters and in turn, the historically appropriate position of the driveway. After eliminating the 1930's front parking court, the firm reinstituted the driveway that leads to an entrance on the east side. From here, guests would have been shown to the porticoes on the north and south sides to view the property. "This notion of a driveway that approached the front door would not have happened," says Graham. "In those days, you would have been arriving by ship, then you would have gotten on a horse or buggy and ridden up towards the stable and turned towards the house and past all the signs of wealth, one of which would have been slave quarters."

Brick-edged gravel paths, as well as a brick walkway across the gravel path and lawn, provide exterior circulation and connect the house to the views beyond. Similar to Jefferson's approach at Monticello, colorful seasonal plantings appear as foundation plantings from a distance and free-floating beds



A brick walkway connects the house with the gravel path, lawn and the upper platform – marked by a boxwood hedge – beyond.

define inner and outer gardens. Throughout the landscape, layers of plantings represent several periods of the house, from 19th-century lindens, 20th-century boxwoods and recently introduced 21st-century fragrant sumac. The pool and tennis courts are gently situated away from the original house site. "We were trying to be as respectful as possible," says Graham.

Graham Landscape Architecture has created a model of stewardship for the Eastern Shore area. New transitions between low and high grasses, formal and informal gardens, hedgerows and forest buffer provide food and shelter for wildlife – as well as visual interest – and the firm used



Like all of the functional gardens, the kitchen garden was placed away from the formal axis and features vernacular details and heirloom plants.



Steps in the earthen terrace transition from the residence and formal gardens to meadows and fields.



Strategically positioned above the 18th-century Victorian Gardens, the croquet lawn is bordered by restored 20th-century boxwood hedges and furnished with an Almodington bench.

native plantings to stabilize the shoreline and moved crops inland to avoid fertilizer runoff. It is hoped that these measures will have a “ripple effect” far beyond Wye Hall. “We have a better balance of open space, agriculture, meadow and forest,” says Graham. “There is a lot of erosion along the Chesapeake Bay. It’s usually a combination of wind-driven water, tide and boat traffic. Each situation is different but of course as the water rises, the degradation of the shoreline is going to worsen. While the clients didn’t restore the shoreline that they don’t own – that the state owns – they have restored their shoreline and are looking to widen the buffers.”

As a result of rigorous historical and environmental research and careful editing of 18th-, 19th- and 20th-century elements, Wye Hall today feels timeless. “It’s what we call making it look inevitable,” says Graham. “There were so many layers and through various studies, we began to learn which features belonged to which layers. As we did that, the question became, ‘Which era are we aiming for?’” In the end, dramatically 20th-century elements, such as the swimming pool by the guesthouse, a 1930s driveway close to the south portico and a planting of pine trees that obscured the water views, were outlasted by traditional landscape precedents. “We worked very hard to make sure that nothing was overdone and that it didn’t have a dated look – especially a 20th-century dated look,” adds Graham. “The dominant feeling is one of great relaxation to me. It is very peaceful.” – *Lynne Lavelle*



To improve the habitat corridor, the firm moved the edge of the lawn away from the river to increase the buffer and added native plantings.

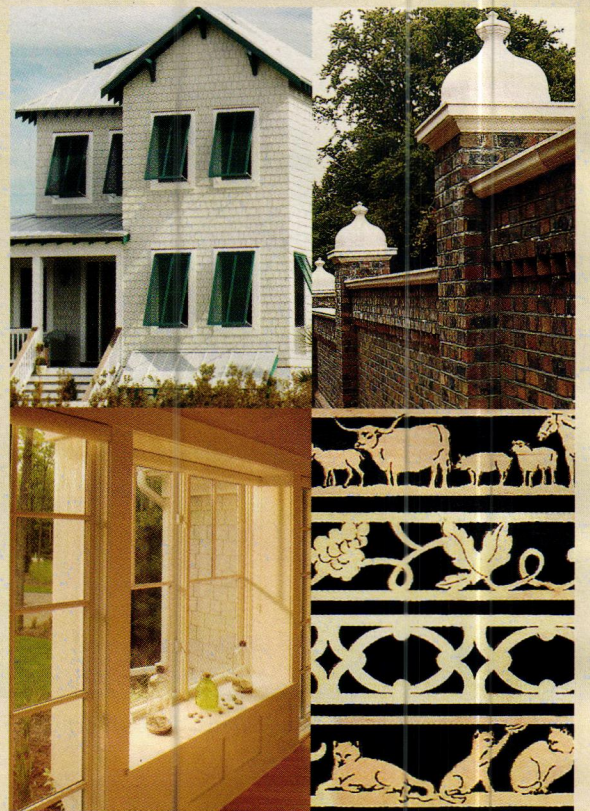
By stabilizing the shoreline and moving crops inland to avoid fertilizer runoff, the firm has improved water quality, increased opportunities for wildlife habitats and created a model of stewardship for the Eastern Shore area.



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John Leeke, preservation craftsman, educator, and consultant; principal, John Leeke's Historic HomeWorks

Mike Klahr, Marvin business development manager, A.W. Hastings

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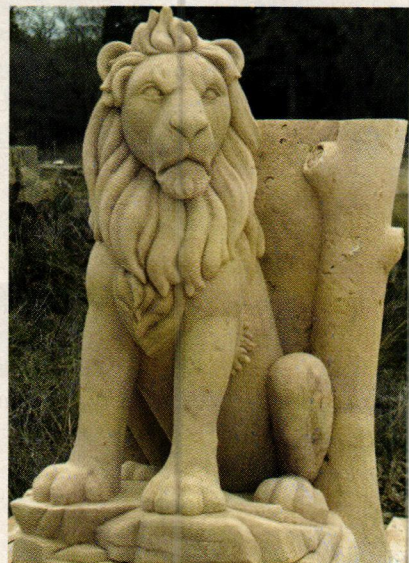
254-793-2384; Fax: 254-793-2693

www.texascarvedstone.com

Florence, TX 76527

Custom fabricator of hand-carved ornamental elements: columns, mantels, fountains & sculpture; exterior carved ornament; Texas & Indiana limestone; any period or style.

Key in No. 1055



Texas Carved Stone created this hand-carved lion statue.

Wilbur, Frederick - Woodcarver

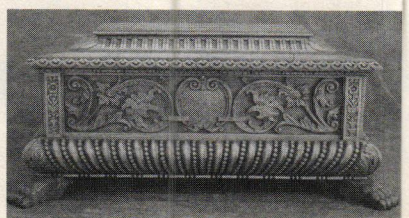
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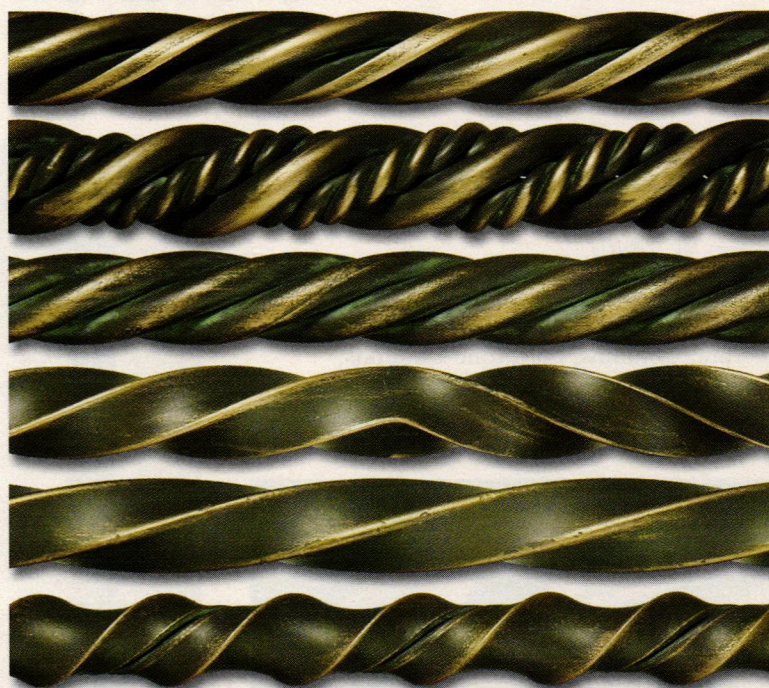
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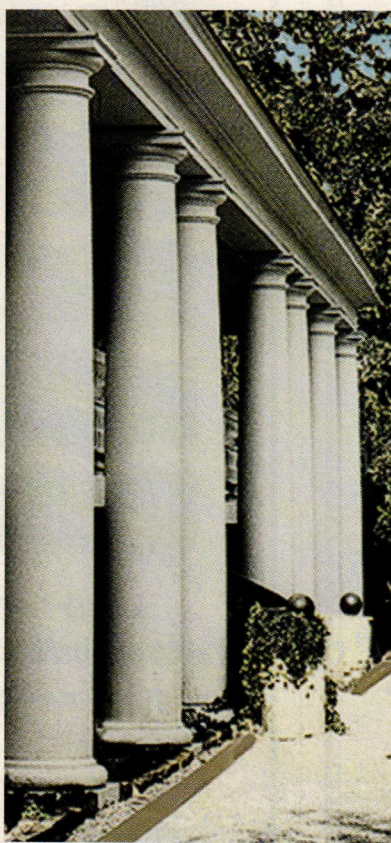
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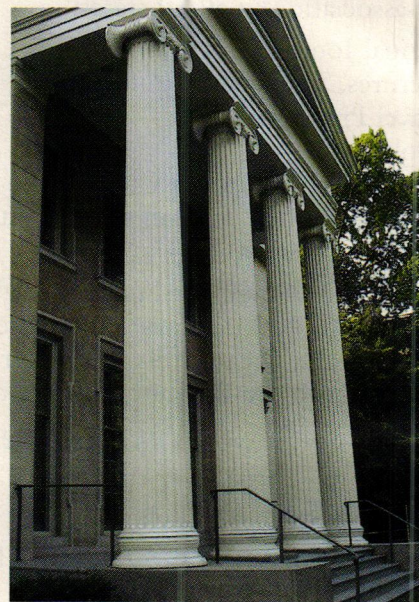
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www.fagancolumns.net

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Key in No. 8210



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800-392-6896; Fax: 610-275-6636

www.felber.net

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Supplier of historical ornamental castings: cornice moldings, columns, capitals, mantels, ceiling medallions, domes, brackets, corbels, coffers & period ceilings; plaster, GRG & polymer-modified gypsum; design services.

Key in No. 2890



This plaster capital from Felber Ornamental Plastering Corp. measures 6½ in. tall x 6⅜ in. wide and projects ⅝ in.

Goodwin Associates

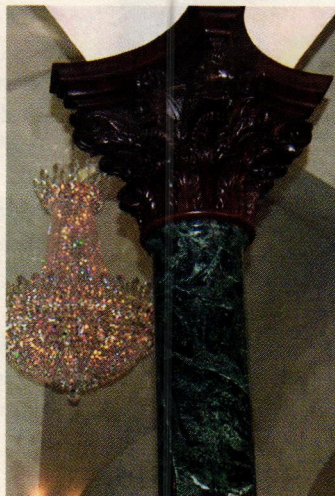
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www.goodwinassociates.com

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Key in No. 4020



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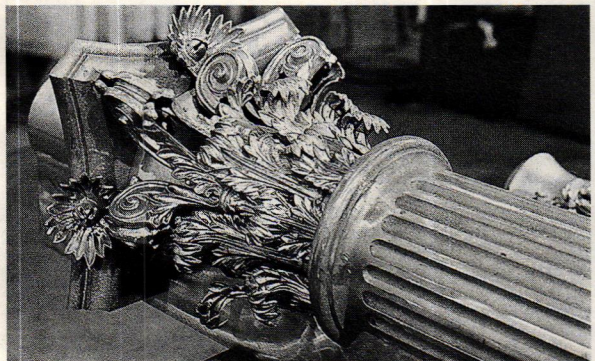
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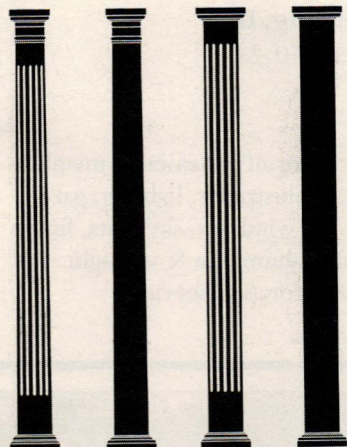
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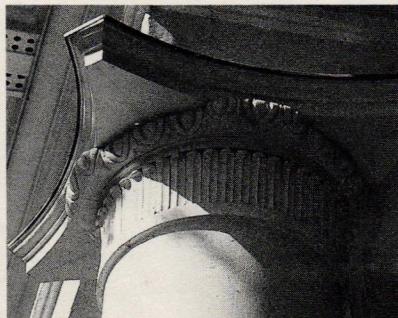
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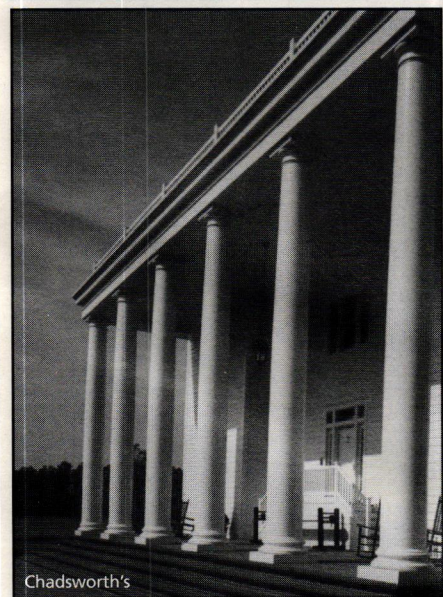
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Key in No. 1650



This capital was custom carved by Frederick Wilbur.



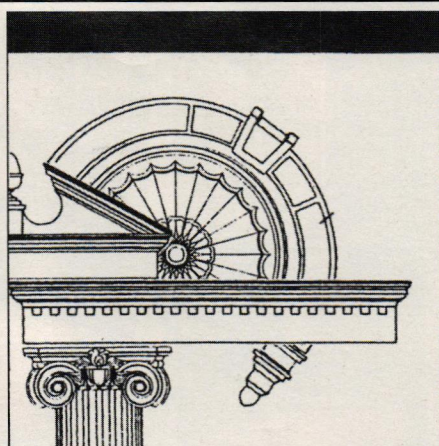
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Large or small, our columns and turnings surpass the toughest architectural standards, and we use only the finest materials and advanced methods of construction.

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44 Railroad Ave., Dept. PH, West Haven, CT 06516

Phone: (203) 937-1874 Fax: (203) 937-7321

www.fagancolumns.net

KEY IN NO. 8210

Conservatories & Outbuildings

To order free product literature from a company listed in this Buying Guide, go to www.period-homes.com/rs and key in the appropriate reader service number.

Authentic Provence, Inc.

561-805-9995; Fax: 561-805-5730
www.authenticprovence.com
 West Palm Beach, FL 33401

Importer of authentic French & Italian garden antiques: hand-sculpted fountains in French limestone & Italian marble, mantels, statuary, reliefs, sundials, urns, tables & benches; terra-cotta, lead & zinc planters & more; pavilions.

Key in No. 469

Connor Homes

802-382-9082; Fax: 802-382-9084
www.connorbuilding.com
 Middlebury, VT 05753

Designer & manufacturer of pre-engineered kit homes, barns & outbuildings: Colonial, Federal, Greek Revival, Shingle, Bungalow & Colonial Revival styles; nationwide shipping.

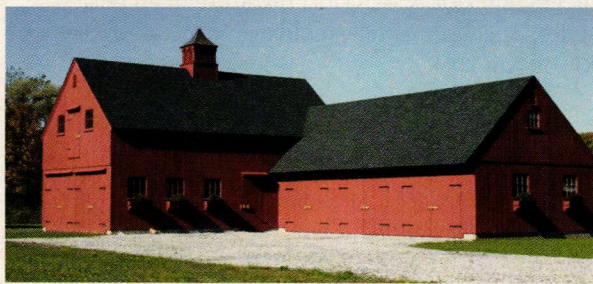
Key in No. 1614

Country Carpenters, Inc.

860-228-2276; Fax: 860-228-5106
www.countrycarpenters.com
 Hebron, CT 06248

Manufacturer of New England-style post-&-beam carriage houses, garden houses, sheds & country barns: pre-cut & -engineered for assembly by either the firm or a professional carpenter.

Key in No. 246



This 1½ story, 22x36-ft. barn and attached 22x36-ft. carriage house were built with a post-and-beam kit from Country Carpenters.

Haddonstone (USA), Ltd.

719-948-4554; Fax: 719-948-4285
www.haddonstone.com
 Pueblo, CO 81001

U.S.- & British-based manufacturer of landscape ornament & architectural cast stonework: mantels, fountains, gazebos, balustrades, sculpture, columns, capitals, porticos, cornices, weathervanes, molding, trim, molded panels & more; custom components.

Key in No. 4020

Historical Arts & Casting, Inc.

800-225-1414; Fax: 801-280-2493
www.historicalarts.com
 West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, fencing, grilles, doors, windows, skylights, finials & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.

Key in No. 1210

Hugh Lofting Timber Framing, Inc.

610-444-5382; Fax: 610-444-2371
www.hughloftingt看timberframe.com
 West Grove, PA 19390

Designer & manufacturer of timber frames: private homes, additions, barns, studios, arbors & more; mortise-&-tenon joinery; many wood species.

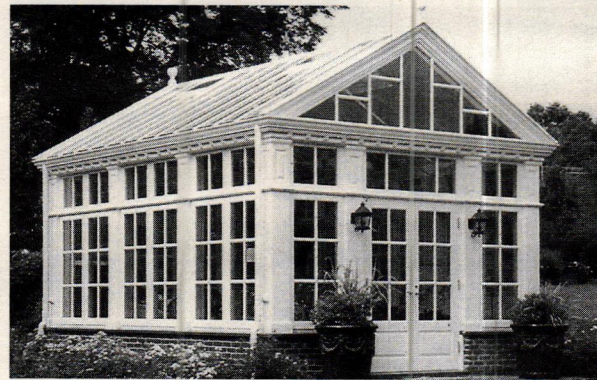
Key in No. 663

Oak Leaf Conservatories of York

800-360-6283; Fax: 404-250-6283
www.oakleafconservatories.com
 Atlanta, GA 30327

Designer, custom fabricator & installer of authentic British conservatories, orangeries, garden rooms, roof lanterns, pool/spa enclosures & glass domes: handcrafted in England; mortise-&-tenon construction; premium-grade mahogany.

Key in No. 6860

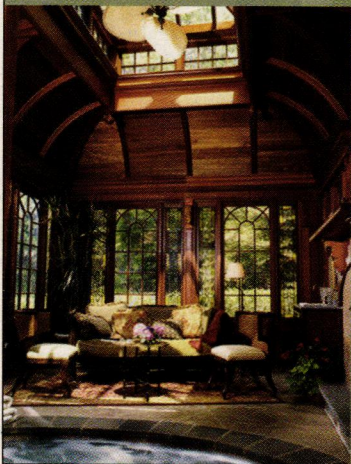


This freestanding garden room was custom designed and fabricated by Oak Leaf Conservatories.

TANGLEWOOD Conservatories

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"In my years working with Tanglewood, I have come to use the relationship that we have built together as a model for what I want a professional collaborative relationship to be." – James Davis AIA



EXQUISITE CONSERVATORY DESIGNS

www.tanglewoodconservatories.com

15 Engerman Avenue, Denton, MD 21629

KEY IN NO. 8270

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www.oakleafconservatories.com



KEY IN NO. 6860

Architecture in Glass

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- * Curtain Walls & Storefronts
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31 Roberts Road
Pine Grove, PA 17963
Tel: 800-618-0669
Fax: 800-618-0743
www.solarinnovations.com
skylight@solarinnovations.com

By Solar Innovations™

KEY IN NO. 391



This conservatory from Renaissance Conservatories is topped with a traditionally styled roof lantern.

Renaissance Conservatories

800-882-4657; Fax: 717-661-7727
www.renaissanceconservatories.com
Leola, PA 17540

Custom fabricator & installer of traditional conservatories, sunrooms, greenhouses, skylights, roof lanterns, garden houses, pool enclosures & garden windows: handcrafted mahogany & cedar components.
Key in No. 378



Solar Innovations crafted this straight-eave double-pitch sunroom, which measures 16 ft. long x 18 ft. wide x 11 ft. tall, with a wood interior.

Solar Innovations, Inc.

800-618-0669; Fax: 800-618-0743
www.solarinnovations.com
Pine Grove, PA 17963

Designer, fabricator & installer of aluminum & wood glazed structures: skylights, sunrooms, greenhouses,

conservatories & pool & spa enclosures; folding, tilting, sliding & stacking doors, walls, windows & screens; walkways, canopies, gutters, finials & more.
Key in No. 391

Steptoe & Wife Antiques, Ltd.

416-780-1707; Fax: 416-780-1814
www.steptoewife.com
Toronto, ON, Canada, M6G 2G1

Supplier of cast-iron architectural elements: spiral & straight stairs, staircase kits, railings, gates, grilles, fireplace grilles, arbors & cresting; cast iron, aluminum, bronze & wrought iron/steel.
Key in No. 470



Tanglewood designed and handcrafted this conservatory, complete with roof lantern.

Tanglewood Conservatories

410-479-4700; Fax: 410-479-4797
www.tanglewoodconservatories.com
Denton, MD 21629

Designer, manufacturer & installer of traditional wood conservatories, roof lanterns & other glass architecture: sunrooms, pool enclosures, greenhouses, garden houses, follies, gazebos & pavilions; cupolas, skylights, cresting & finials.
Key in No. 8270

The Wood Factory

936-825-7233; Fax: 936-825-1791
111 Railroad St.
Navasota, TX 77868

Manufacturer of historically correct Victorian millwork: interior & exterior doors & stair parts; screen doors, porch posts, newel posts, rails, balustrades, brackets, capitals, custom mantels, siding & gazebos.
Key in No. 7120

Vintage Woodworks

903-356-2158, Fax: 903-356-3023
www.vintagewoodworks.com
Quinlan, TX 75474

Supplier of Victorian millwork: western red cedar shingles, porch parts, columns, turned & sawn balusters, railings, brackets, gazebos, cornices, corbels, spandrels, mantels, storm & screen doors & more.
Key in No. 1061

Wiemann Ironworks

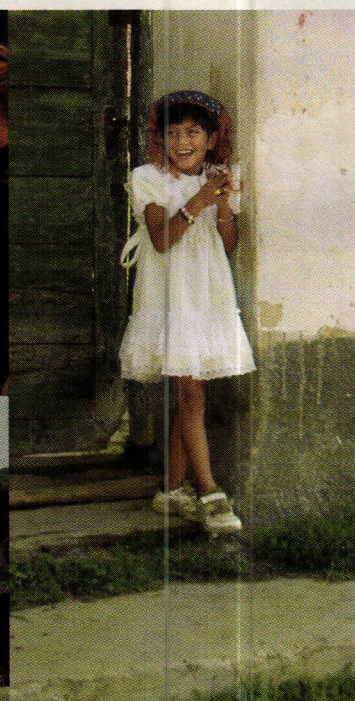
918-592-1700, Fax: 918-592-2385
www.wiemanniron.com
Tulsa, OK 74104

Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fencing, gates, lighting, grilles, doors, arbors & more; cast & wrought metal alloys in a wide range of finishes; since 1940.

Key in No. 1223



Wiemann Ironworks fabricated this gazebo, fence and trellis in cast and wrought iron.



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The International Network for Traditional Building, Architecture & Urbanism is a worldwide organization dedicated to the support of traditional building, the maintenance of local character and the creation of better places to live.

www.intbau.org

Doors, Windows, Shutters & Hardware

To order free product literature from a company listed in this Buying Guide, go to www.period-homes.com/rs and key in the appropriate reader service number.

1.800.COLUMNS

800-265-8667; Fax: 910-763-3191

www.columns.com

Wilmington, NC 28401

Catalog distributor of architectural products: Chadsworth Columns, Hartmann-Sanders Authentic Architectural Columns, PolyStone Columns, PolyStone Balustrade Series & classic pergolas; shutters & millwork; job-site delivery & worldwide shipping. Key in No. 1580 for PolyStone; 180 for wood



Architectural product offerings from 1.800.Columns now include shutters.

Allied Window, Inc.

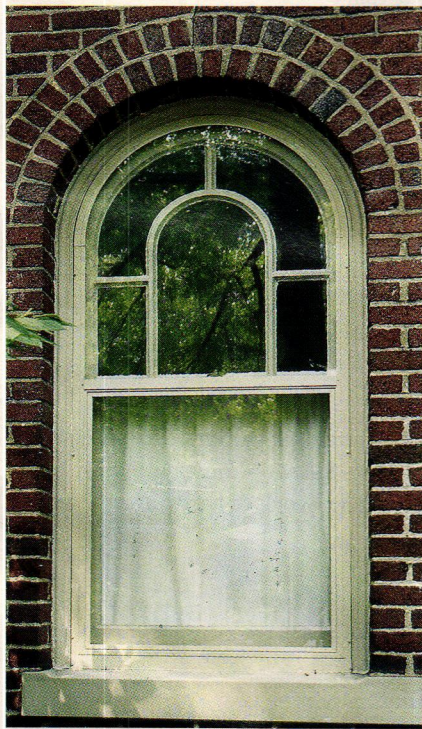
800-445-5411; Fax: 513-559-1883

www.alliedwindow.com/tb

Cincinnati, OH 45241

Manufacturer of 'invisible' interior/exterior aluminum storm windows: all custom shapes & colors; screens; magnetic, sliding, lift-out & mechanical fastenings; UV-resistant, low-E, tempered, acrylic & lexan glazing.

Key in No. 690



"Invisible" storm windows from Allied Window can be made to match any traditional window style.

Architectural Products by Outwater, LLC

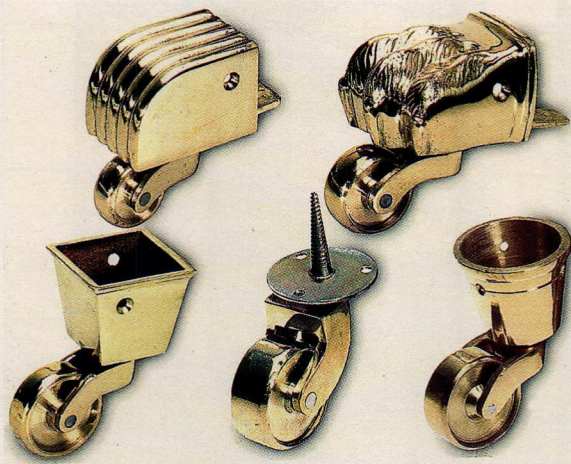
800-835-4400; Fax: 800-835-4403

www.outwater.com

Bogota, NJ 07603

Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door & shutter hardware, lighting, ceiling tile, furniture & cabinet components, carvings, arbors & more.

Key in No. 5008



These brass castors are available from Architectural Products by Outwater.

Architectural Resource Center

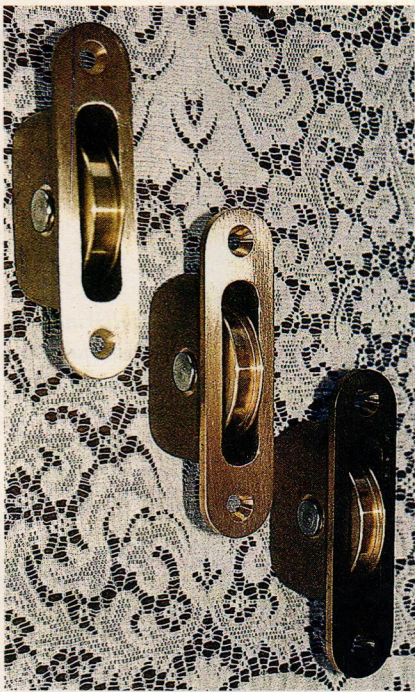
800-370-8808; Fax: 603-942-7465

www.aresource.com

Northwood, NH 03261

Supplier of door, window & cabinet hardware: pulleys, weights, chains, lifts, locks, levers, hinges, escutcheon plates, door stops & more.

Key in No. 1670



Architectural Resource Center offers sash pulleys in cast brass and bronze in a variety of sizes and finishes.

Atlantic Premium Shutters

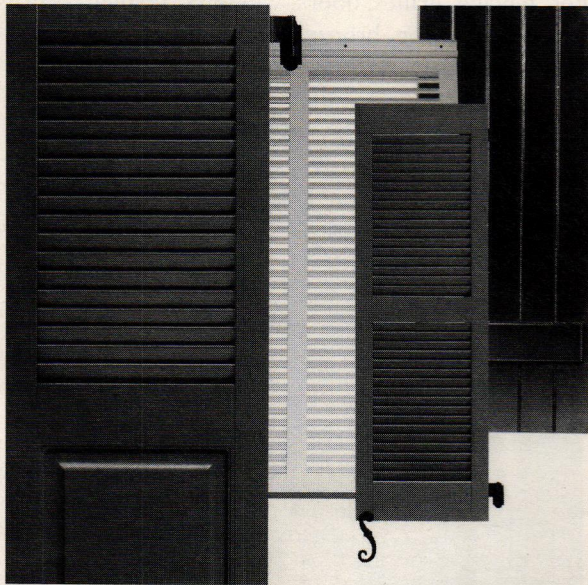
866-288-2726; Fax: 800-709-9109

www.atlanticpremiumshutters.com

Wixom, MI 48393

Manufacturer of custom exterior shutters: solid-panel & fixed-slat; lifetime structural warranty & 15-year finish warranty; restoration grade; handcrafted.

Key in No. 1534



The Raleigh combo (left) is an example of Atlantic Premium Shutters' extensive inventory.

Ball & Ball Hardware

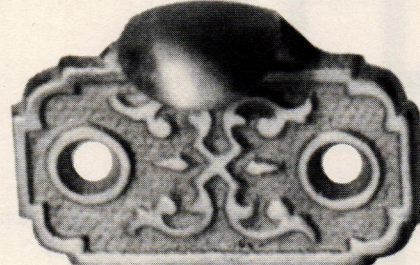
610-363-7330; Fax: 610-363-7669

www.ballandball.com

Exton, PA 19341

Manufacturer of furniture, cabinet, window, shutter & door hardware: brass, cast iron, bronze, wrought iron & steel; new reproduction & antique/reconditioned hardware; fireplace accessories; restoration services.

Key in No. 2930



This cast-brass sash lift from Ball & Ball measures 1x2 in.

Brandt, Sylvan

717-626-4520; Fax: 717-626-5867

www.sylvanbrandt.com

Lititz, PA 17543

Supplier of 18th- & 19th-century building materials salvaged from old houses & barns: columns, doors, mantels, sinks & bathtubs; antique & resawn flooring; antique heart pine, ancient oak, chestnut, white pine & hemlock; radiators; since 1960.

Key in No. 3950

Brusso Incorporated

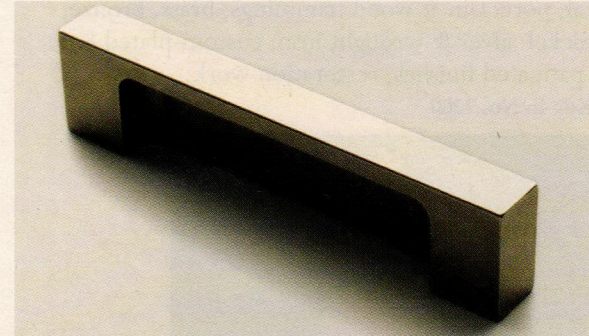
212-337-8510; Fax: 212-337-9840

www.brusso.com

New York, NY 10013

Designer & manufacturer of precision cabinet hardware: suitable for commercial & residential use; available for immediate shipment; furniture hardware.

Key in No. 1603



This stainless-steel door pull is part of the line of cabinet and furniture hardware manufactured by Brusso.

Columns.com

910-763-7600; Fax: 910-763-3191

www.columns.com

Wilmington, NC 28401

Internet distributor of architectural products: columns, pilasters, decorative capitals, moldings, shutters, balustrades & pergola kits; job-site delivery & worldwide shipping; quick-ship program available for some items.

Key in No. 1661



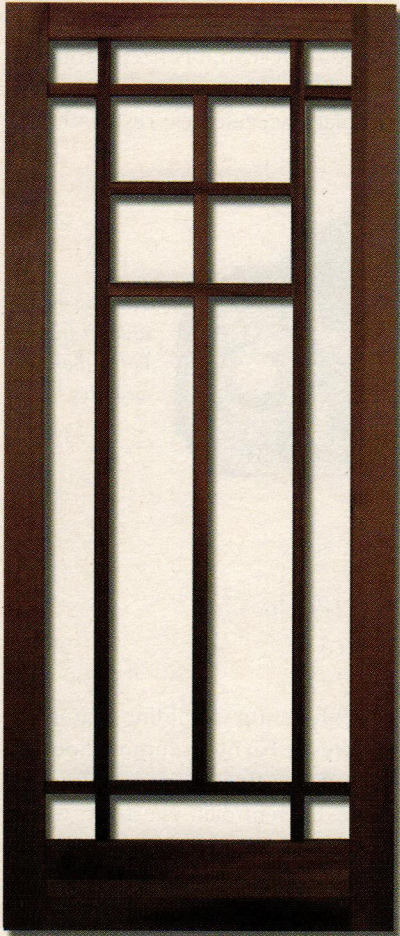
These louver shutters are from the new line of shutters offered by Columns.com.

Coppa Woodworking

310-548-4142; Fax: 310-548-6740
www.coppawoodworking.com
San Pedro, CA 90731

Manufacturer of wood screen & storm doors: more than 300 styles; custom sizes, several wood types & multiple finishes; arch tops, dog doors, wood window screens & storm windows.

Key in No. 9600



Craftsman/Mission style doors are available from Coppa Woodworking.



Erik Wyckoff Artworks designed and hand carved this door.

Grabill Windows & Doors

810-798-2817; Fax: 810-798-2809
www.grabillwindow.com
Almont, MI 48003

Custom manufacturer of all-wood, bronze- or aluminum-clad windows & doors: casements, tilt-turn, European in-swing & historically accurate double-hung windows; lift-slide, pivot & bi-fold doors; Grabill Green.

Key in No. 1910



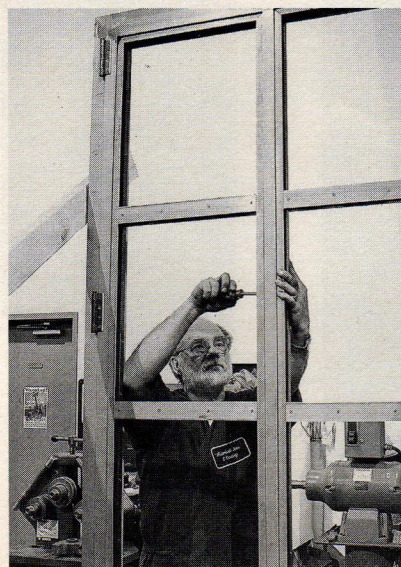
Grabill Windows & Doors fabricates custom doors in pine, cherry, mahogany, teak, oak, Douglas fir and cypress.

Historical Arts & Casting, Inc.

800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, fencing, grilles, doors, windows, skylights, finials & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.

Key in No. 1210



A craftsman assembles a 3x5-ft. bronze window in the Historical Arts & Casting studio.

House of Antique Hardware

888-265-1038; Fax: 503-233-1312
www.houseofantiquehardware.com
Portland, OR 97232

Supplier of door, window, cabinet, furniture, electrical & bath hardware: original antique & vintage reproductions; Federal, Victorian & Arts & Crafts styles; hardware specialists available to assist with renovation projects.

Key in No. 339



This traditional door set and steeple-tip door hinge are available from House of Antique Hardware in nine finishes.

Hull Historical Millwork

817-332-1495; Fax: 817-332-1496
www.hullhistorical.com
Fort Worth, TX 76104

Designer & builder of historically accurate architectural interiors: English, French, Georgian, Federal, Victorian & Arts & Crafts interiors; doors, moldings, stairs, cabinetry, paneled walls & mantels.

Key in No. 3016

Innerglass Window Systems

800-743-6207; Fax: 860-651-4789
www.stormwindows.com
Simsbury, CT 06070

Manufacturer of custom glass interior storm windows for energy conservation & soundproofing; maintains the integrity of historic windows; conforms to opening; do-it-yourself installation.

Key in No. 909

J.S. Benson Woodworking & Design

800-339-3515; Fax: 802-257-5719
www.jsbensonwoodworking.com
Brattleboro, VT 05301

Custom designer of mahogany doors & true-divided-lite windows: mortise-&-tenon joinery; hydraulic pressing; custom veneer work & hardware.

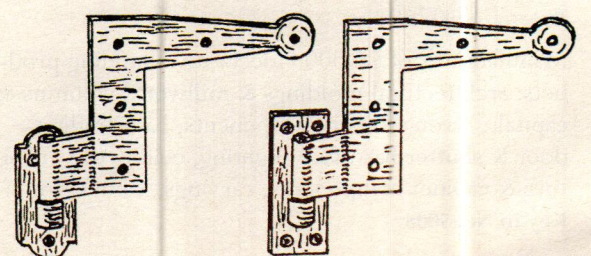
Key in No. 1397

James Peters & Son, Inc.

215-739-9500; Fax: 215-739-9779
www.jamespetersandson.com
Philadelphia, PA 19122

Manufacturer of period-style hardware: for exterior shutters, doors, windows, gates, garages & barns; new reproduction hardware; wrought steel with black finish & wrought iron.

Key in No. 1240



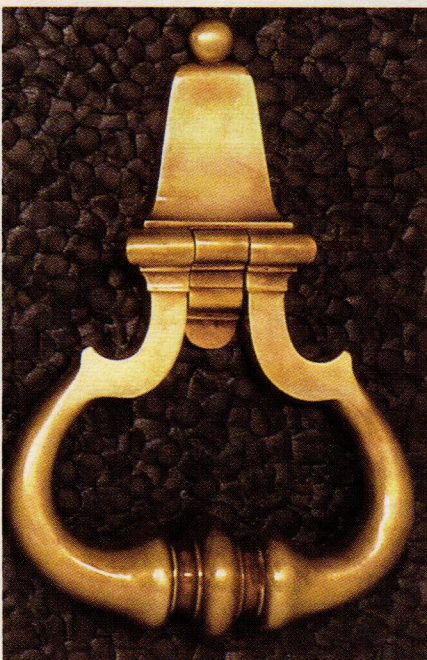
Gate hardware from James Peters & Son is manufactured in wrought steel with a black finish.

E.R. Butler & Co.

212-925-3565; Fax: 212-925-3305
www.erbutler.com
New York, NY 10012

Manufacturer of Early American door, window & furniture hardware: 19th-century shell-shanked crystal, porcelain & wood trimmings; brass, bronze, nickel-silver & wrought iron; custom-plated & -patinated finishes; restoration work.

Key in No. 2260



E.R. Butler offers Early American door hardware in a variety of finishes.

Erik Wyckoff Artworks

612-617-0446; Fax: same as phone
www.erikwyckoffartworks.com
Minneapolis, MN 55413

Custom designer & fabricator of hand-carved architectural woodwork: original entry, interior & wine-cellar doors; most wood species.

Key in No. 298

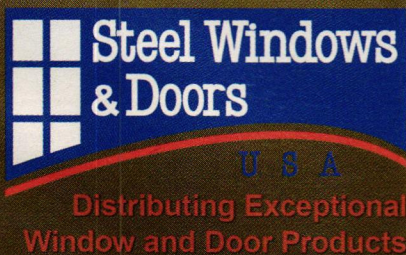
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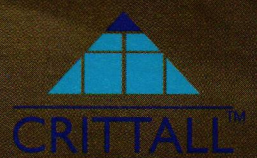


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Window and Door Products

www.SteelWindowsandDoors.com

480 Bunnell Street
Bridgeport, CT 06607

PHONE: 203-579-5157
FAX: 203-579-5158



KEY IN NO. 1617

John Wright Company

800-444-9364; Fax: 717-892-1258

www.jwright.com

Wrightsville, PA 17368

Manufacturer & distributor of home & garden elements: cast-iron fasteners, hinges, shelf brackets, tiebacks & shutter dogs; birdbaths, garden accents, garden lanterns, urns, plant stands, rain gauges, stepping stones, wall art, weathervanes & more.

Key in No. 1605

Kayne & Son Custom Hardware

828-667-8868; Fax: 828-665-8303

www.customforgedhardware.com

Candler, NC 28715

Custom fabricator of door, barn, garage, gate, furniture, cabinet, shutter & window hardware: hand-forged steel, copper & bronze or cast bronze; repair, restoration & reproduction work; fireplace equipment; catalog \$5.

Call for more information.



This hand-forged shutter dog is the work of Kayne & Son.

Marvin Windows and Doors

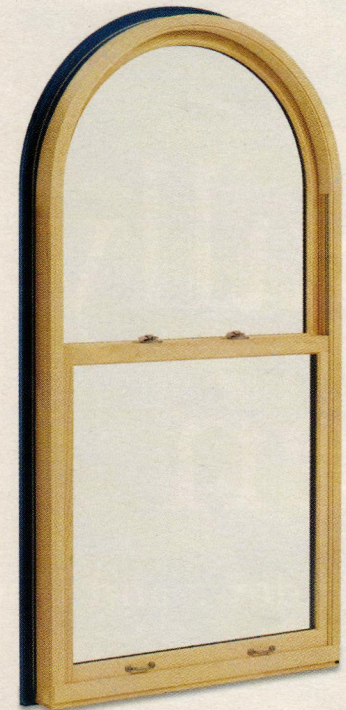
888-537-7828; Fax: 651-452-3074

www.marvin.com

Warroad, MN 56763

Manufacturer of all-wood & clad-wood windows & doors: round top, oval, casement & double hung; custom shapes & historic window replication; dual durometer, bulb & leaf weather stripping; storm windows; numerous design choices & glazing options.

Key in No. 1611



Designed for superior performance against air, water and structural infiltration, Ultimate Double Hung Mangum Round Top windows are available from Marvin in a variety of large sizes and shapes.

Mon-Ray, Inc.

800-544-3646; Fax: 763-546-8977

www.monray.com

Minneapolis, MN 55427

Manufacturer of DeVAC aluminum windows: replacement or secondary systems; operating double-hung,

slider & fixed openings; custom radius shapes matched (round top, arch, Gothic & more); 1/8- to 1/2-in. glazing thickness.

Key in No. 1288

Old World Door

661-588-7700; Fax: 661-244-4477

www.old-world-door.com

San Ysidro, CA 92173

Custom manufacturer of wood doors: interior & exterior; variety of glass & finishes; handcrafted.

Key in No. 1640

Parrett Windows & Doors

800-541-9527; Fax: 877-238-2452

www.parrettwindows.com

Dorchester, WI 54425

Manufacturer of custom wood & aluminum-clad windows: any geometric shape, numerous wood species & complete finishing capabilities; historical replications; custom wood doors in numerous species with complete finishing options; screen doors, casings & moldings.

Key in No. 3003



Parrett Windows & Doors built this custom door to match historical specifications.

Phelps Co.

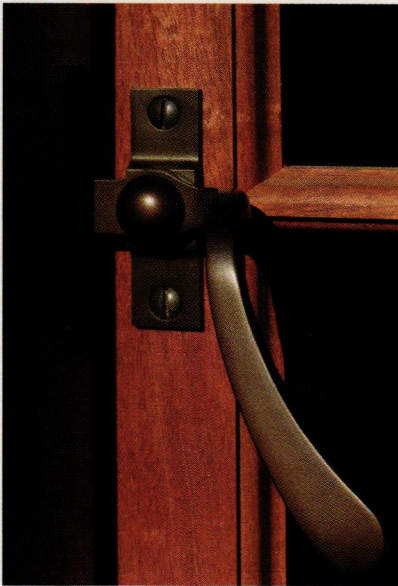
802-257-4314; Fax: 802-258-2270

www.phelpscompany.com

Brattleboro, VT 05301

Manufacturer & designer of traditional, hot-forged solid-brass window hardware: sash pulleys, weights, chains & cords, sash locks & lifts, casement stays & fasteners, storm/screen hangers, bronze screen wire & screen-door latch sets.

Key in No. 6001



This oil-rubbed bronze casement handle is one of five finishes available from Phelps Company.

Reilly Windows & Doors

631-208-0710; Fax: 631-208-0712

www.reillywoodworks.com

Calverton, NY 11933

Custom fabricator of wood windows & doors, curtain walls & shutters: specializes in traditional & innovative fenestration; wide selection of wood species, interior/exterior finishes & hardware options.



Windows and doors in all wood species are available from Reilly Windows & Doors.

Schwartz's Forge & Metalworks, Inc.

315-841-4477; Fax: 315-841-4694

www.schwartzsforge.com

Deansboro, NY 13328

Custom fabricator of architectural metalwork: straight, spiral & curved stairs; doors, railings, newel posts, gates, fencing & grilles; forged bronze, Monel, steel & stainless steel; restoration work.

Key in No. 1218



This entryway was fabricated by Schwartz's Forge.

Seekircher Steel Window Repair Corp.

914-734-8004; Fax: 914-734-8009

www.seekirchersteelwindow.com

Peekskill, NY 10566

Repairer of steel casement windows; performed on location; more than 7,000 windows repaired annually in 26 states; large collection of vintage steel casement windows, doors & hardware; family-owned business established in 1977.

Key in No. 3590



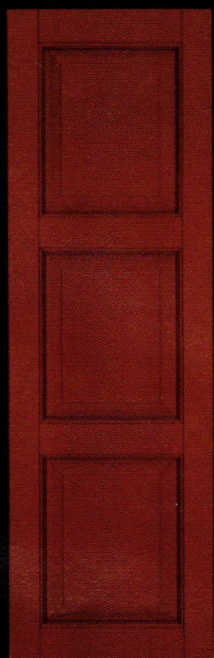
Seekircher, a specialist in steel casement-window adjustment and restoration, rebuilt this window after it was damaged in a storm.

Atlantic

Premium Shutters®



custom color program : : fiberglass composite : : **lifetime material warranty**



We innovate for a living. That's why each Atlantic Premium Shutter is handcrafted using modern materials with old world craftsmanship to deliver the authentic beauty and performance you can rely on when specifying shutters. Atlantic Premium Shutters provides the most comprehensive line of operable composite shutters available today for discerning architects and custom builders. We innovate for a living and manufacture products that will remain beautiful for years to come. Innovate today.



Innovation Born from Original Thinking™

www.theTapcoGroup.com

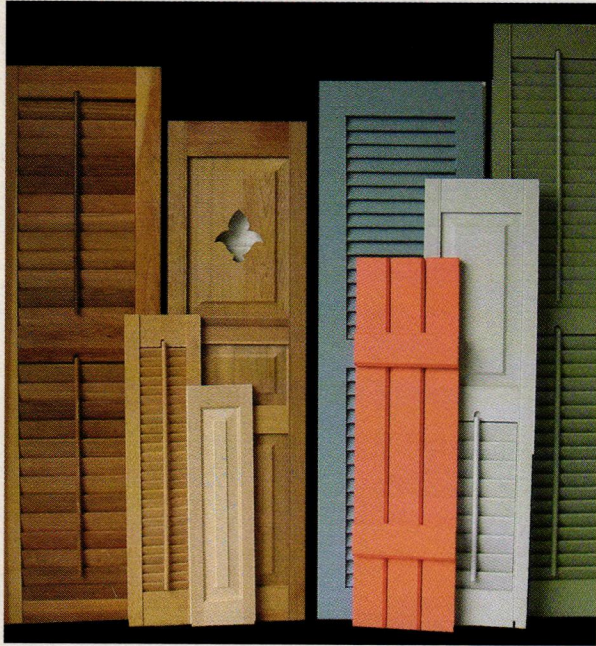
ROOFING :: SIDING :: SHUTTERS :: SIDING COMPONENTS :: TOOL SYSTEMS :: EGRESS SYSTEMS :: TRIM :: STONE VENEER

Shuttercraft, Inc.

203-245-2608; Fax: 203-245-5969
www.shuttercraft.com
Madison, CT 06443

Manufacturer of wood shutters: cedar & mahogany exterior movable & fixed louver, board and batten & raised panel; cutouts, capping, arches & more; hinges & holdbacks; interior louvers, Colonial panels & open frame; full painting services; family owned for 20 years; shipped nationwide.

Key in No. 5005



Shuttercraft offers a wide selection of both interior and exterior shutters.

Solar Innovations, Inc.

800-618-0669; Fax: 800-618-0743
www.solarinnovations.com
Pine Grove, PA 17963

Designer, fabricator & installer of aluminum & wood glazed structures: skylights, sunrooms, greenhouses, conservatories & pool & spa enclosures; folding, tilting, sliding & stacking doors, walls, windows & screens; walkways, canopies, gutters, finials & more.

Key in No. 391

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www.nanz.com
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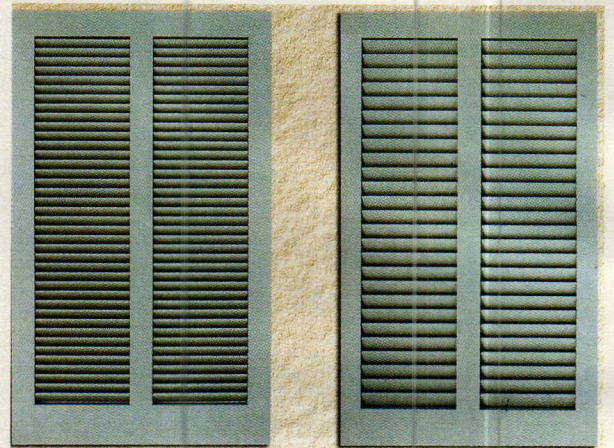
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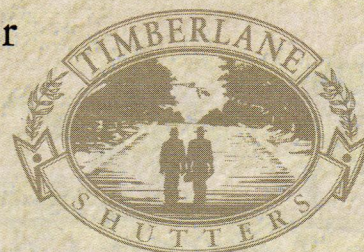
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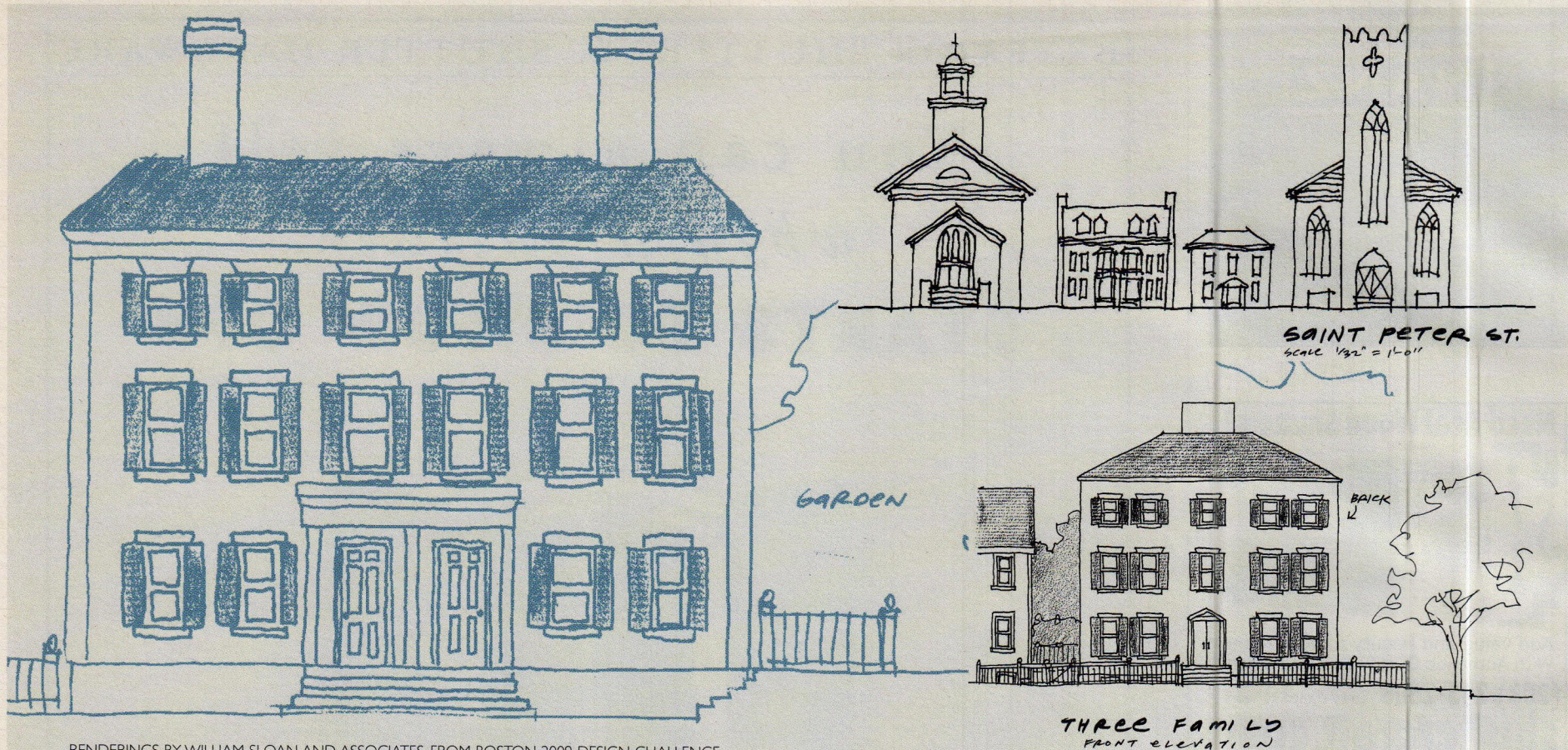
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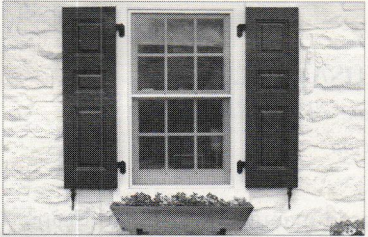
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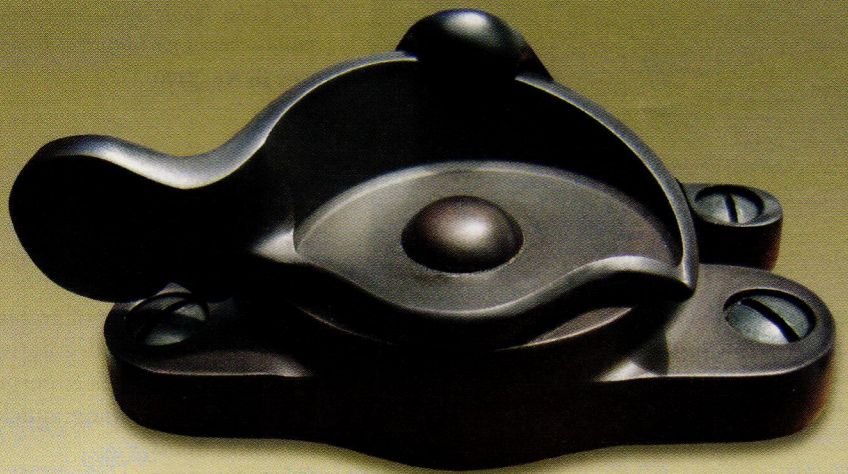
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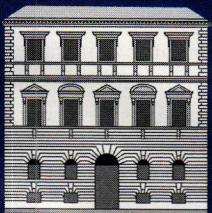
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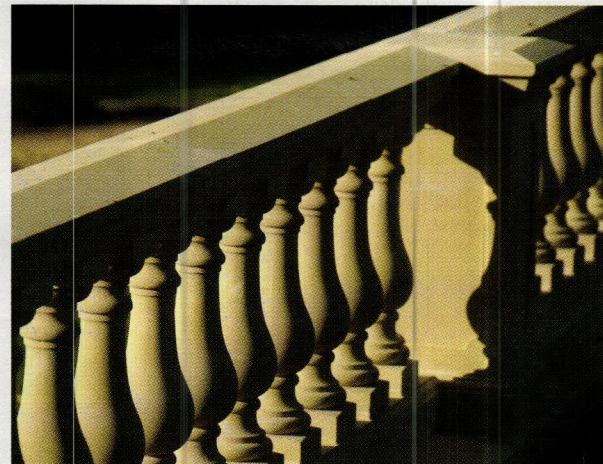
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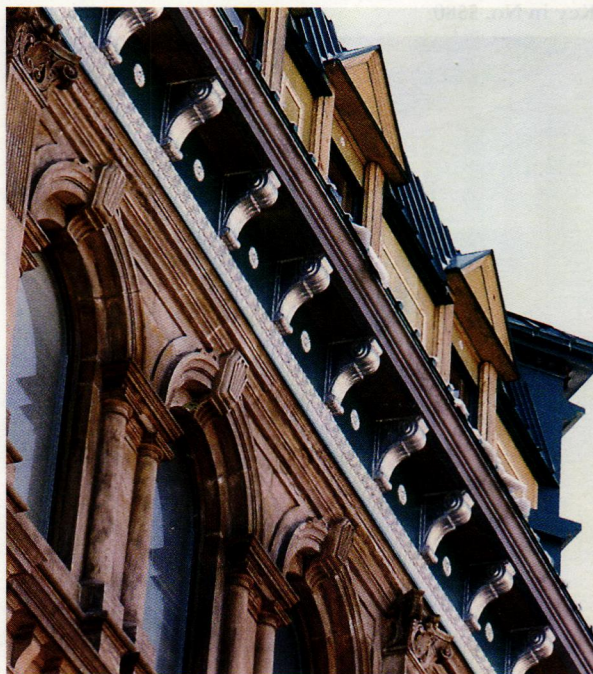
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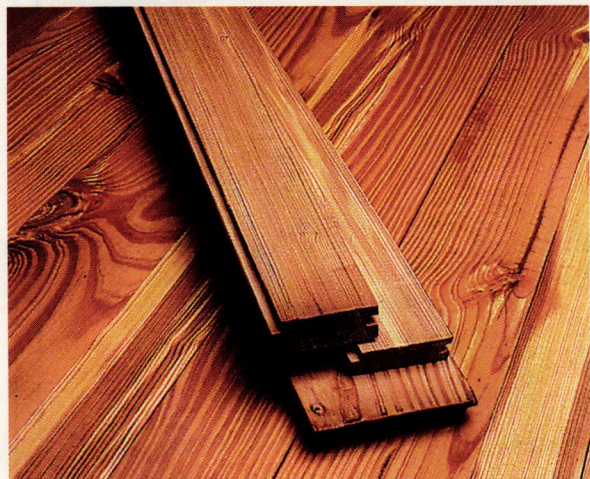
717-626-4520; Fax: 717-626-5867

www.sylvanbrandt.com

Lititz, PA 17543

Supplier of 18th- & 19th-century building materials salvaged from old houses & barns: columns, doors, mantels, sinks & bathtubs; antique & resawn flooring; antique heart pine, ancient oak, chestnut, white pine & hemlock; radiators; since 1960.

Key in No. 3950



Resawn longleaf yellow heart pine from Sylvan Brandt comes in widths of 3 to 5 in. and lengths of 5 to 16 ft.

Carlisle Restoration Lumber

800-595-9663; Fax: 603-446-3540

www.wideplankflooring.com

Stoddard, NH 03464

Manufacturer of wide-plank flooring & paneling: crafted from hand-selected old growth & antique woods; widths up to 20 in. & lengths up to 16 ft.; antique oak, chestnut & heart pine; original-surface barn siding & milled barn siding.

Key in No. 5580



This antique heart-pine flooring was supplied by Carlisle.

Carlson's Barnwood Co.

309-522-5550; Fax: 309-522-5123

www.carlsonsbarnwood.com

Cambridge, IL 61238

Supplier of recycled barn-wood planks, re-milled antique flooring, dimensional lumber & timbers in various shades & types: cupolas, porch poles, siding, milled & barn lumber, flooring & paneling in pine & oak.

Key in No. 2744

Carreaux du Nord

920-553-5303; No fax

www.carreauxdunord.com

Two Rivers, WI 54241

Manufacturer of handmade art tile for fireplaces, kitchen & bathroom walls & backsplashes & floor accent: many designs, including Arts & Crafts; since 1995.

Key in No. 1131

Chestnut Specialists, Inc.

860-283-4209; Fax: Same as phone

www.chestnutspec.com

Plymouth, CT 06782

Supplier of re-milled flooring from antique barn lumber: authentic antique planks, hewn beams, weathered siding, original flooring, antique heavy timber & salvaged logs for milling.

Key in No. 8780



This random-width plank chestnut flooring was fabricated from hand-selected antique re-milled lumber from Chestnut Specialists.

Country Road Associates, Ltd.

845-677-6041; Fax: 845-677-6532

www.countryroadassociates.com

Millbrook, NY 12545

Supplier of 19th-century reclaimed flooring materials: white pine, hemlock, heart pine, white oak, chestnut & walnut; widths from 3-18 in.; hand-hewn beams & barn siding; cabinetry & farm tables.

Key in No. 7480

Craftsman Lumber Co.

978-448-5621; Fax: 978-448-2754

www.craftsmanlumber.com

Groton, MA 01450

Custom manufacturer of wood flooring & paneling: 6-26 in. wide; antique heart pine, antique chestnut, eastern white pine, red pine, northern red oak, white oak, cherry, walnut & ash; all material dried & machined on premises.

Key in No. 4320



Flooring from Craftsman Lumber is dried and machined on the premises.

Gladding, McBean, Div. of Pacific Coast Bldg.

800-776-1133; Fax: 916-772-6718

www.gladdingmcbean.com

Roseville, CA 95747

Manufacturer of clay roof tile, terra cotta, chimney tops & caps, cornices, balustrades, piazza floor tile & garden pottery: CAD drawings; color matching.

Key in No. 6010



Gladding, McBean's Monterey Blend floor tile completes the look for this outdoor room.



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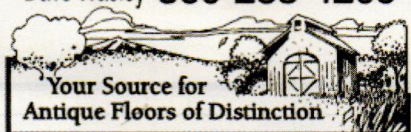
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When contacting companies you've seen in the issue,
please tell them you saw their listing in Period Homes.

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419-368-0005; No fax
www.hochstettermilling.net
Loudonville, OH 44842

Supplier of new barn timbers: oak up to 40 ft. long; planed & rough sawn; 2x6 & 1x6 tongue-&-groove knotty pine.

Key in No. 259



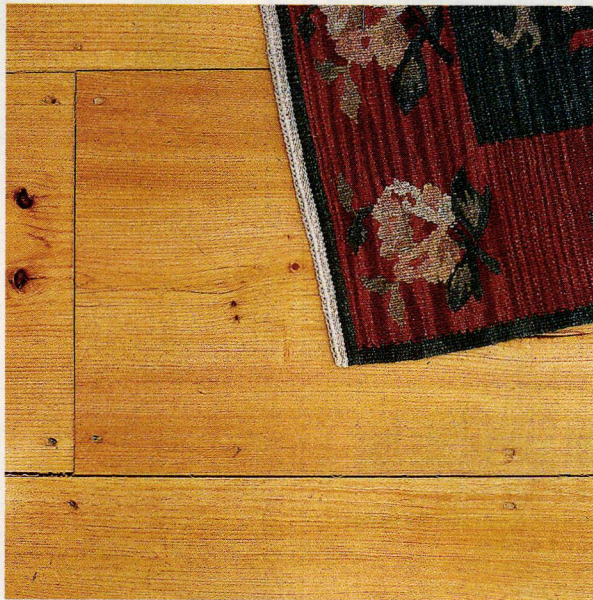
This antique heart-pine flooring is available from Longleaf Lumber in mixed widths ranging from 9 to 13 in.

Longleaf Lumber, LLC

617-871-6611; Fax: 617-871-6615
www.longleaflumber.com
Cambridge, MA 02138

Supplier of antique lumber & flooring: wide-board & random-width flooring; stair parts; custom milling; longleaf heart pine, chestnut, antique eastern white pine & other woods; wide-plank & random-width boards; cork flooring.

Key in No. 272



South County Post & Beam specializes in wide-plank flooring as well as timber framing.

South County Post & Beam

800-471-8715; Fax: 401-783-4494
www.scpb.net
West Kingston, RI 02892

Full-service timber-frame company: designer, producer & installer of timber-frame homes, barns, structures & components; frame & panel packages available nationally; wood flooring; since 1976.

Key in No. 134

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608-237-7274; Fax: 608-237-7291
www.subwaytile.com
Verona, WI 53593

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Key in No. 1635

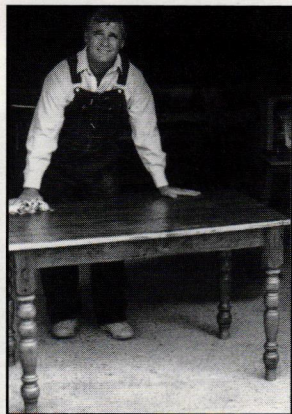
Superior Moulding, Inc.

800-473-1415; Fax: 818-376-1314
www.superiormoulding.com
Van Nuys, CA 91411

Supplier of standard & custom moldings & more: embossed, sculpted & polyfoam moldings; columns, capitals, ceiling medallions, niches, domes, corbels, windows, doors, stair parts, hardwood flooring & more.

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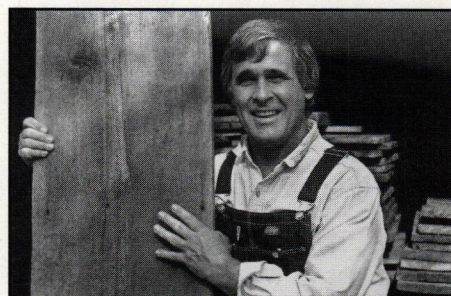
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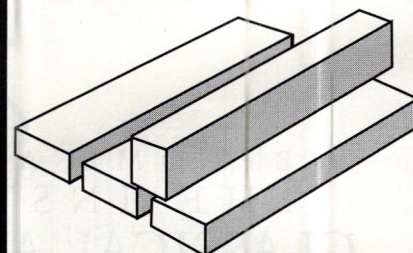


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Key in No. 1580 for PolyStone; 180 for wood

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501-455-1000; Fax: 501-455-1004

www.restorationtile.com

Mabelvale, AR 72103

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Key in No. 172

Architectural Products by Outwater, LLC

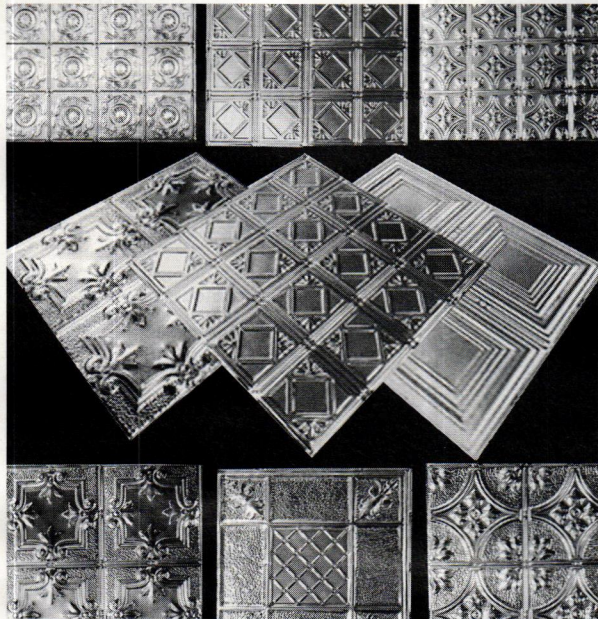
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Bogota, NJ 07603

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Key in No. 5008



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Key in No. 467

Carreaux du Nord

920-553-5303; No fax

www.carreauxdunord.com

Two Rivers, WI 54241

Manufacturer of handmade art tile for fireplaces, kitchen & bathroom walls & backsplashes & floor accent: many designs, including Arts & Crafts; since 1995.

Key in No. 1131



This glazed tile with a tulip design was handmade by Carreaux du Nord.

Chadsworth Columns

800-486-2118; Fax: 910-763-3191

www.chadsworth.com

Wilmington, NC 28402

Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts; interior & exterior; variety of sizes, styles & materials; 4 different grade levels of wood columns; interior molded ornament; millwork.

Key in No. 1580 for PolyStone; 180 for wood

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Houston, TX 77074

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Key in No. 1585

Decorators Supply Corp.

773-847-6300; Fax: 773-847-6357

www.decoratorssupply.com

Chicago, IL 60609

Supplier of 14,000 patterns for period architectural elements & molded ornament: cornices, columns, capitals, mantels, ornamental ceilings, niches, domes, brackets & corbels; plaster of Paris, wood & compo; since 1893.

Key in No. 210



Decorators Supply manufactured this hand-cast plaster cornice and floral decoration.

Felber Ornamental Plastering Corp.

800-392-6896; Fax: 610-275-6636

www.felber.net

Norristown, PA 19404

Supplier of historical ornamental castings: cornice moldings, columns, capitals, mantels, ceiling medallions, domes, brackets, corbels, coffers & period ceilings; plaster, GRG & polymer-modified gypsum; design services.

Key in No. 2890



Cornice #6310 and niche cap #7821 from Felber Ornamental Plastering Corp. were used in this custom wall installation.

Goodwin Associates

585-248-3320; Fax: 585-387-0153

www.goodwinassociates.com

Rochester, NY 14618

Supplier of interior & exterior architectural building products: columns, capitals, balustrade systems, moldings, domes, medallions, metal ceilings & more; polyurethane, wood & fiberglass; stock & custom.

Key in No. 806



Goodwin Associates supplied this faux-finish entryway with decorative gold-leaf molding.

Haddonstone (USA), Ltd.

719-948-4554; Fax: 719-948-4285

www.haddonstone.com

Pueblo, CO 81001

U.S.- & British-based manufacturer of landscape ornament & architectural cast stonework: mantels, fountains, gazebos, balustrades, sculpture, columns, capitals, porticos, cornices, weathervanes, molding, trim, molded panels & more; custom components.

Key in No. 4020

Mason and Wolf

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www.mason-wolf.com

Freehold, NJ 07728

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Key in No. 1511



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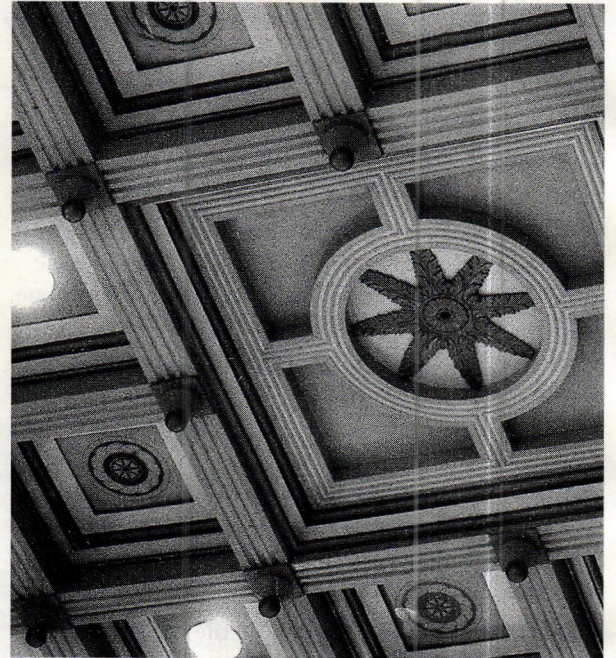
www.nikocontracting.com

Pittsburgh, PA 15213

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Key in No. 8300

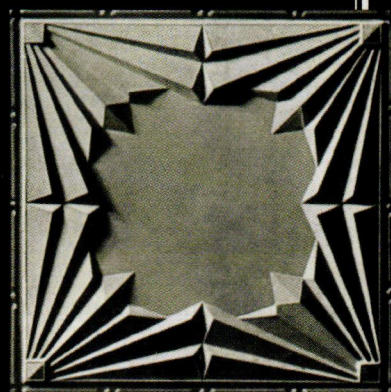
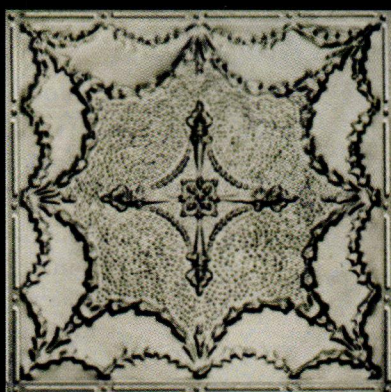
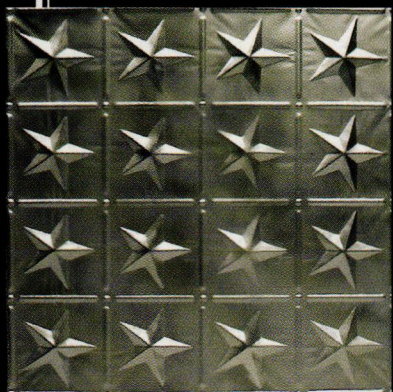
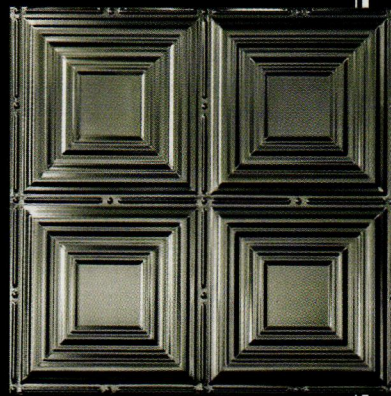
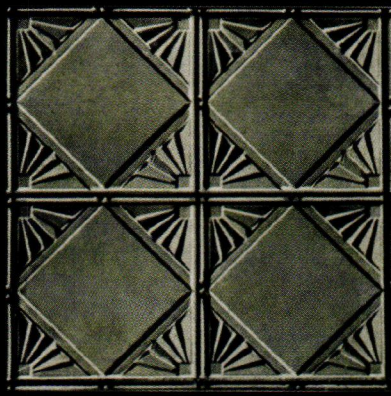
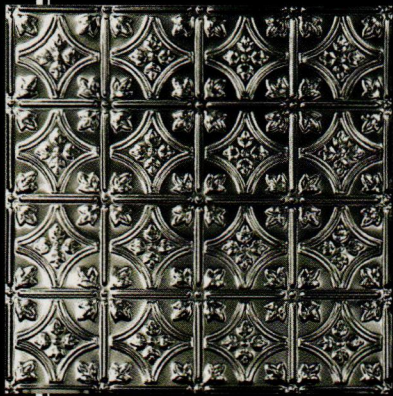


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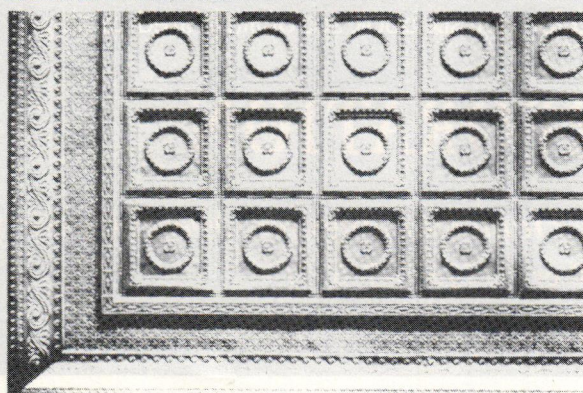
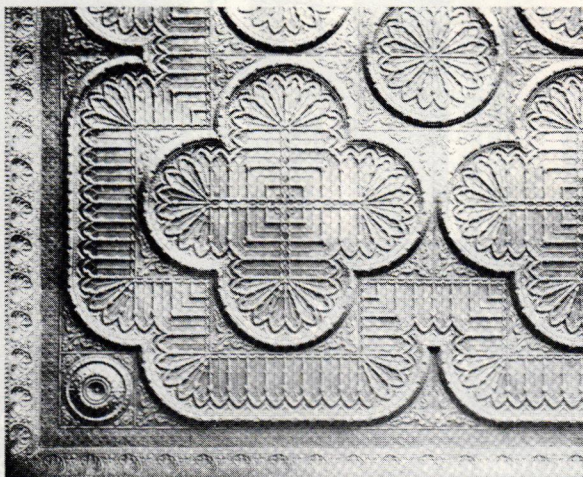
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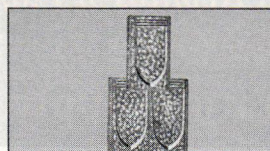
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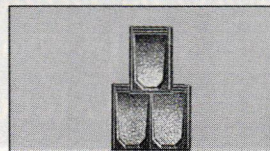
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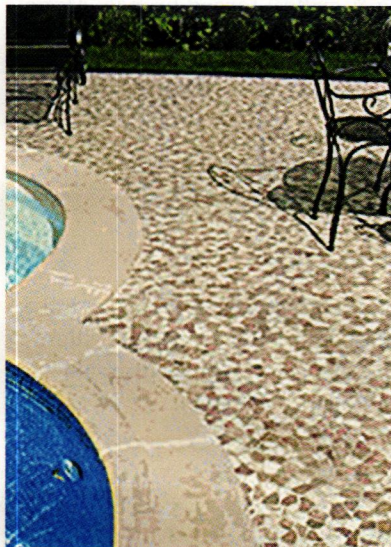
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Bamboo & Rattan Works, Inc.

800-422-6266; Fax: 732-905-8386

www.bambooandrattan.com

Lakewood, NJ 08701

Custom fabricator of bamboo fencing, gates & traditional Japanese water features: water spouts & deer chasers; half-round bamboo for water troughs; mats & boards for wall coverings; garden ornament; slats, bark, cloth & more.

Key in No. 467



Bamboo & Rattan specializes in the creation of custom bamboo fences.

Belden Brick Co., The

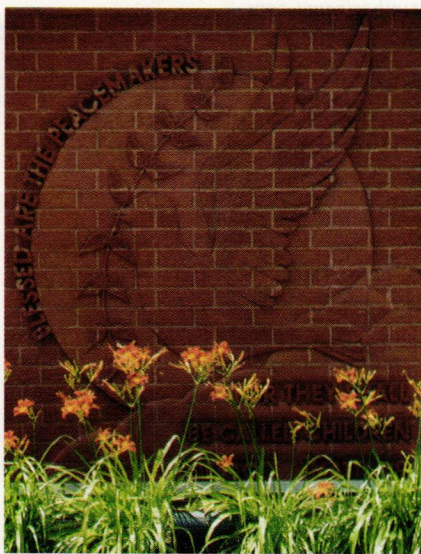
330-456-0031; No fax

www.beldenbrick.com

Canton, OH 44702

Manufacturer of brick: variety of colors, textures, sizes & stock & custom shapes; color matching; jack arches, water tables, bullnoses, coping caps, pavers, face brick, brick sculpture & more.

Key in No. 1500



The Belden Brick Co. designed this relief of a dove carrying an olive branch.

Chadsworth Columns

800-486-2118; Fax: 910-763-3191

www.chadsworth.com

Wilmington, NC 28402

Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts; interior & exterior; variety of sizes, styles & materials; 4 different grade levels of wood columns; interior molded ornament; millwork.

Key in No. 1580 for PolyStone; 180 for wood



This pergola from Chadsworth was fabricated from cellular-PVC beams and rafters and PolyStone support columns.

Columns.com

910-763-7600; Fax: 910-763-3191

www.columns.com

Wilmington, NC 28401

Internet distributor of architectural products: columns, pilasters, decorative capitals, moldings, shutters, balustrades & pergola kits; job-site delivery & worldwide shipping; quick-ship program available for some items.

Key in No. 1585

Custom Home Accessories, Inc.

800-265-0041; Fax: 916-635-0228

www.customhomex.com

Rancho Cordova, CA 95742

Manufacturer & distributor of decorative mailboxes & classic architectural accents: lampposts & standards, address plaques, signage, weathervanes & cupolas; cast aluminum, brass & copper; Victorian & other styles.

Key in No. 527



The Regency cluster mailboxes from Custom Home Accessories are Postmaster General approved.

Emerald Ironworks

703-690-2477; Fax: 703-690-7107

www.emeraldironworks.com

Woodbridge, VA 22191

Manufacturer of metalwork: fabricated & forged; grilles, railings, balustrades, gates, handrails & more; standard & custom.

Key in No. 1659

EJMcopper Inc.

407-447-0074; Fax: 407-447-0075

www.ejmcopper.com

Orlando, FL 32804

Manufacturer of custom architectural copper products: chimney caps, cupolas, finials, spires, dormer vents, leader heads, louvers, weathervanes, mailboxes, gutters & more; online catalog.

Key in No. 588

Gavin Historical Bricks Inc.

319-354-5251; Fax: 319-688-3086

www.historicalbricks.com

Iowa City, IA 52245

Supplier of authentic antique brick pavers, granite cobblestones, clinker & common brick: custom matching; large quantities; special shapes; hand-molded & face brick; nationwide shipping.

Key in No. 191

Gladding, McBean, Div. of Pacific Coast Bldg.

800-776-1133; Fax: 916-772-6718

www.gladdingmcbean.com

Roseville, CA 95747

Manufacturer of clay roof tile, terra cotta, chimney tops & caps, cornices, balustrades, piazza floor tile & garden pottery: CAD drawings; color matching.

Key in No. 1452



This model # 88-48 oil jar is available from Gladding, McBean.



The cast-stone Waterloo urn model #A750 is one of many planters available from Haddonstone.

Haddonstone (USA), Ltd.

719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001

U.S.- & British-based manufacturer of landscape ornament & architectural cast stonework: mantels, fountains, gazebos, balustrades, sculpture, columns, capitals, porticos, cornices, weathervanes, molding, trim, molded panels & more; custom components.
Key in No. 4020



The Gilberton Collection from Heritage Cast Iron features richly detailed Victorian fence and gate designs from the late 19th century.

Heritage Cast Iron USA

877-855-4766; Fax: 918-592-2385
www.heritagecastironusa.com
Tulsa, OK 74104

Supplier of cast-iron gates, fences & railings: six late-19th-century-inspired collections of modular gate, post & fence panels; many in stock & ready for immediate shipping.
Key in No. 1653



This 18-in. urn, based on a Frank Lloyd Wright design, is offered by Historical Arts & Casting.

Historical Arts & Casting, Inc.

800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, fencing, grilles, doors, windows, skylights, finials & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.
Key in No. 1210

Hugh Lofting Timber Framing, Inc.

610-444-5382; Fax: 610-444-2371
www.hughloftingt看timberframe.com
West Grove, PA 19390

Designer & manufacturer of timber frames: private homes, additions, barns, studios, arbors & more; mortise-&-tenon joinery; many wood species.
Key in No. 663

James Peters & Son, Inc.

215-739-9500; Fax: 215-739-9779
www.jamespetersandson.com
Philadelphia, PA 19122

Manufacturer of period-style hardware: for exterior shutters, doors, windows, gates, garages & barns; new reproduction hardware; wrought steel with black finish & wrought iron.
Key in No. 1240

John Wright Company

800-444-9364; Fax: 717-892-1258
www.jwright.com
Wrightsville, PA 17368

Manufacturer & distributor of home & garden elements: cast-iron fasteners, hinges, shelf brackets, tiebacks & shutter dogs; birdbaths, garden accents, garden lanterns, urns, plant stands, rain gauges, stepping stones, wall art, weathervanes & more.
Key in No. 1605

Kayne & Son Custom Hardware

828-667-8868; Fax: 828-665-8303
www.customforgedhardware.com
Candler, NC 28715

Custom fabricator of door, barn, garage, gate, furniture, cabinet, shutter & window hardware: hand-forged steel, copper & bronze or cast bronze; repair, restoration & reproduction work; fireplace equipment; catalog \$5.
Call for more information.

New Concept Louvers Inc.

801-489-0614; Fax: 801-489-0606
www.newconceptlouvers.com
Springville, UT 84663

Manufacturer of virtually maintenance-free, coated aluminum & copper cupolas & louvers in stock & custom shapes & sizes: weathervanes, finials, flashing, gutter chains, leader heads, mailboxes, address plaques, dormer vents, chimney caps & door wraps.
Key in No. 1264

Old Carolina Brick Co.

704-636-8850; Fax: 704-636-0000
www.handmadebrick.com
Salisbury, NC 28147

Manufacturer of handmade brick, pavers & fireplace fronts: 12 styles of pavers; special shapes, glazed headers & arches; fired with coal to provide bisques & unique colors; custom sizes in any quantity; restoration.
Key in No. 3130



This running-bond paving was created by using hand-molded brick from Old Carolina Brick.

Schwartz's Forge & Metalworks, Inc.

315-841-4477; Fax: 315-841-4694
www.schwartzsforge.com
Deansboro, NY 13328

Custom fabricator of architectural metalwork: straight, spiral & curved stairs; doors, railings, newel posts, gates, fencing & grilles; forged bronze, Monel, steel & stainless steel; restoration work.
Key in No. 1218

Steptoe & Wife Antiques, Ltd.

416-780-1707; Fax: 416-780-1814
www.steptoewife.com
Toronto, ON, Canada M6G 2G1

Supplier of cast-iron architectural elements: spiral & straight stairs, staircase kits, railings, gates, grilles, fireplace grilles, arbors & cresting; cast iron, aluminum, bronze & wrought iron/steel.
Key in No. 470

Texas Carved Stone

254-793-2384; Fax: 254-793-2693
www.texascarvedstone.com
Florence, TX 76527

Custom fabricator of hand-carved ornamental elements: columns, mantels, fountains & sculpture; exterior carved ornament; Texas & Indiana limestone; any period or style.
Key in No. 1055

Wiemann Ironworks

918-592-1700; Fax: 918-592-2385
www.wiemanniron.com
Tulsa, OK 74104

Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fencing, gates, lighting, grilles, doors, arbors & more; cast & wrought metal alloys in a wide range of finishes; since 1940.
Key in No. 1223



Designed and fabricated by Wiemann Ironworks, this wrought-iron gate features repousse and gilded-brass leaves and roses.

BAMBOO & RATTAN

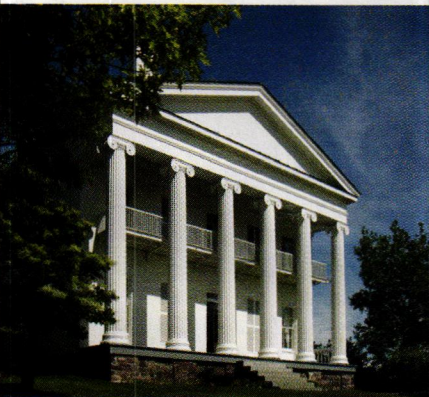
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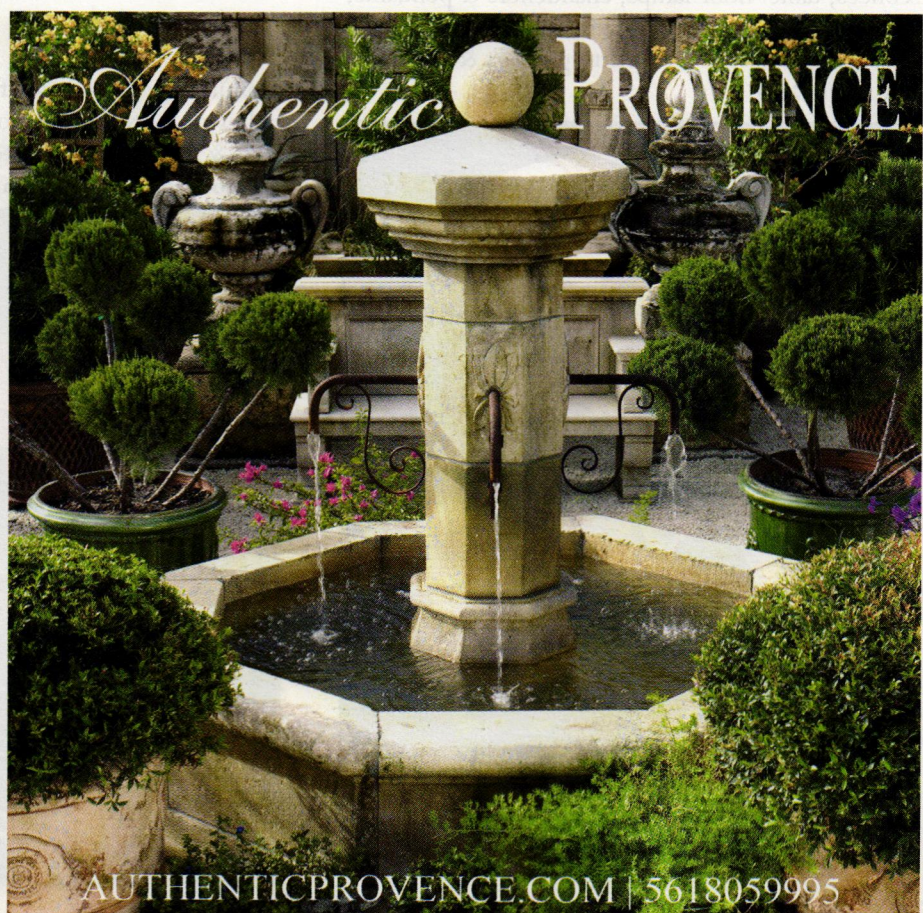
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Authentic PROVENCE



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Lighting & Electrical

To order free product literature from a company listed in this Buying Guide, go to www.period-homes.com/rs and key in the appropriate reader service number.

Architectural Products by Outwater, LLC

800-835-4400; Fax: 800-835-4403

www.outwater.com

Bogota, NJ 07603

Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door & shutter hardware, lighting, ceiling tile, furniture & cabinet components, carvings, arbors & more.

Key in No. 5008

Authentic Designs

800-844-9416; Fax: 802-394-2422

www.authenticdesigns.com

West Rupert, VT 05776

Manufacturer of Early American & Colonial lighting fixtures: brass, copper, terne metal & Vermont maple; interior & exterior mountings; CUL/UL-listed for wet & damp locations; lanterns, sconces, table lamps, chandeliers & pendants; custom work available.

Key in No. 60



Authentic Designs manufactured this three-candle electric lighting fixture.

Ball & Ball Lighting

610-363-7330; Fax: 610-363-7639

www.ballandball.com

Exton, PA 19341

Manufacturer of historical lighting fixtures: lanterns, sconces, table/floor lamps, chandeliers & pendants; porch & gas lighting; brass, tin, copper, pewter, iron & bronze; restoration & refitting; stock & custom.

Key in No. 7660



This elaborate lighting fixture with a lion head detail was manufactured by Ball & Ball Lighting.

Bathroom Machineries, DEA

209-728-2031; Fax: 209-728-2320

www.deabath.com

Murphys, CA 95247

Supplier of Early American & Victorian bathroom fixtures & accessories: antique & reproduction bathroom fixtures; tubs, high-tank toilets, pedestal sinks, medicine cabinets, mirrors & more; antique lighting.

Call for more information.

Bevolo Gas & Electric Lights

504-522-9485; Fax: 504-522-5563

www.bevolo.com

New Orleans, LA 70130

Fabricator of hand-riveted, antique-copper propane, electric & natural-gas fixtures: Colonial, Victorian, Turn of the Century & Mediterranean styles; restoration.

Key in No. 166



The Napoleon House gas light fixture from Bevolo is available in various sizes.

Coppersmythe, Josiah R.

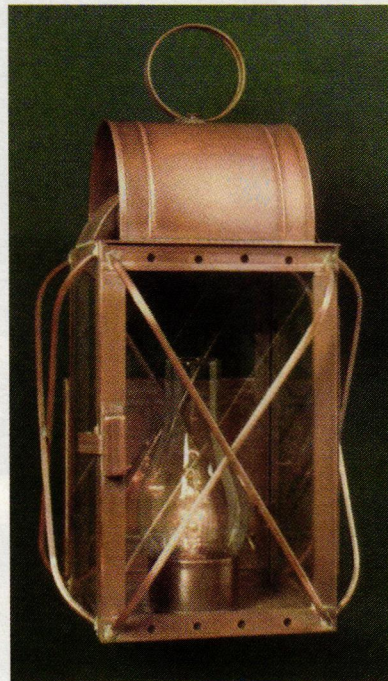
508-432-8590; Fax: 508-432-8587

www.jrcoppersmythe.com

Harwich, MA 02645

Manufacturer of handcrafted lighting: sconces, chandeliers & lanterns; Turn of the Century, Colonial & Arts & Crafts styles; custom.

Call for more information.



Colonial-style lighting fixtures are custom made by Josiah R. Coppersmythe to fit individual specifications.

Custom Home Accessories, Inc.

800-265-0041; Fax: 916-635-0228

www.customhomex.com

Rancho Cordova, CA 95742

Manufacturer & distributor of decorative mailboxes & classic architectural accents: lampposts & standards, address plaques, signage, weathervanes & cupolas; cast aluminum, brass & copper; Victorian & other styles.

Key in No. 527

Deep Landing Workshop

877-778-4042; Fax: 410-778-4070

www.deeplandingworkshop.com

Chestertown, MD 21620

Designer & manufacturer of interior & exterior lighting fixtures: stylized reproductions rooted in the Colonial style.

Key in No. 809



This 42-in.-dia. chandelier with 12 arms, model #CH-9094-R, is available from Deep Landing Workshop.

Gas-Lite Mfg. Company

412-683-6434; Fax: 412-683-6440

www.gaslite.com

Pittsburgh, PA 15201

Manufacturer of exterior cast-aluminum lighting: gas burning or electric; variety of burner styles & finishes available; post-, wall- or pier-mount applications; residential & commercial use.

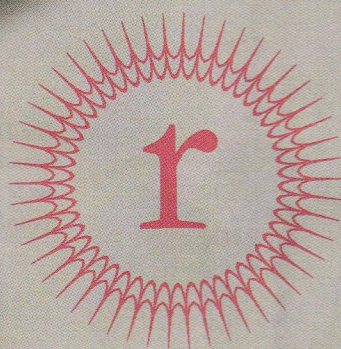
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Post-, wall- and pier-mount exterior electric or gas lighting fixtures are available from Gas-Lite Mfg. Co.

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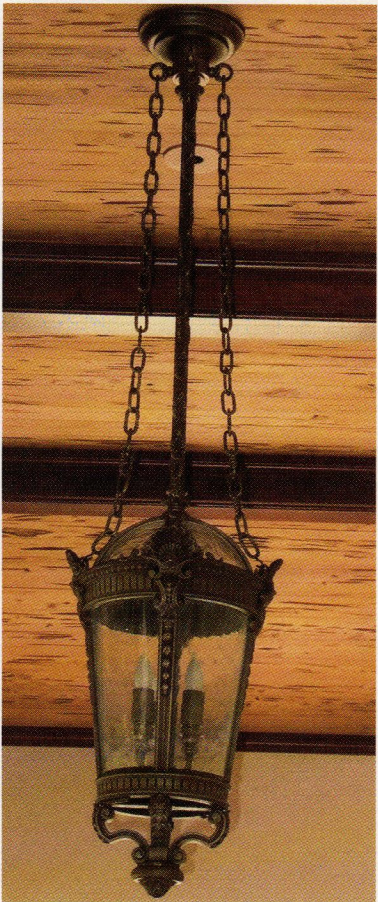
KEY IN NO. 1342

Historical Arts & Casting, Inc.

800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, fencing, grilles, doors, windows, skylights, finials & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.

Key in No. 1210



Historical Arts & Casting fabricated this hand-finished bronze pendant lamp.

House of Antique Hardware

888-265-1038; Fax: 503-233-1312
www.houseofantiquehardware.com
Portland, OR 97232

Supplier of door, window, cabinet, furniture, electrical & bath hardware: original antique & vintage reproductions; Federal, Victorian & Arts & Crafts styles; hardware specialists available to assist with renovation projects.

Key in No. 339

John Wright Company

800-444-9364; Fax: 717-892-1258
www.jwright.com
Wrightsville, PA 17368

Manufacturer & distributor of home & garden elements: cast-iron fasteners, hinges, shelf brackets, tiebacks & shutter dogs; birdbaths, garden accents, garden lanterns, urns, plant stands, rain gauges, stepping stones, wall art, weathervanes & more.

Key in No. 1605



This six-sided wall lantern with scroll is available from Lantern Masters.

Lantern Masters, Inc.

818-706-1990; Fax: 818-706-1988
www.lanternmasters.com
Westlake Village, CA 91362

Custom designer & fabricator of lighting: chandeliers, lanterns, wall sconces & pendants; traditional, Tudor, French, Tuscan, Asian, Provençal & other styles; antique reproduction; gas lighting.

Key in No. 267

Mica Lamp Co.

818-241-7227; Fax: 818-241-5439
www.micalamps.com
Glendale, CA 91203

Manufacturer of handcrafted lighting fixtures: table & floor lamps, chandeliers, pendants, ceiling fixtures, sconces & lanterns; solid copper & mica & hand-forged iron & mica; Arts & Crafts & Spanish Revival styles.

Key in No. 464



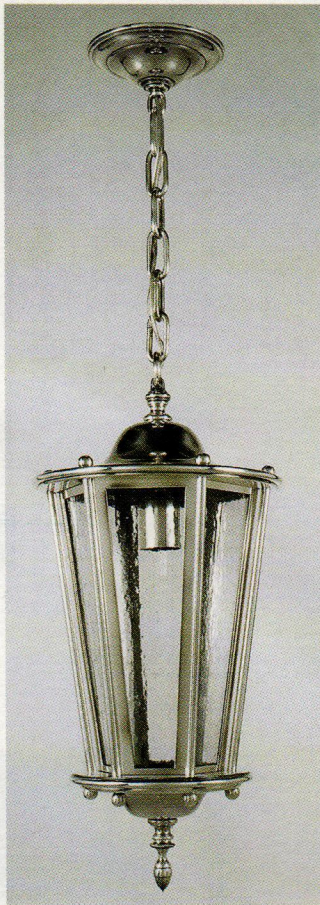
Mica Lamp's collection of Turn of the Century lighting includes these table lamps.

Remains Lighting

212-675-8051; Fax: 212-675-8052
www.remains.com
New York, NY 10001

Supplier of antique lighting: E.F. Caldwell & Co., Sterling Bronze Co. & Bradley & Hubbard; new wall & ceiling fixtures; chandeliers, lanterns, sconces & table & floor lamps; Jacobean through Art Moderne period lighting; UL certified.

Key in No. 1342



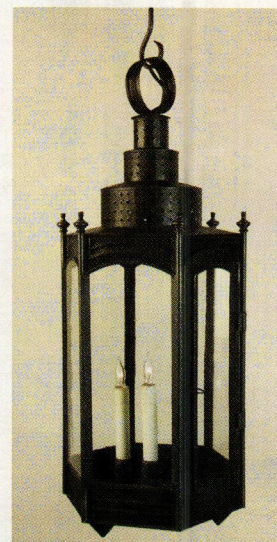
The Devon Lantern from Remains Lighting is made of brass with clear seeded-glass panels.

Scofield Historic Lighting

860-767-7032; Fax: 888-860-9266
www.scofieldhistoriclighting.com
Ivoryton, CT 06442

Fabricator of handmade, new production antique & custom lighting: chandeliers, sconces & lanterns; copper, tin, steel & wood; 22k gold leaf, aged tin, bronze, vertigree & leaded copper patinas; inspired by 18th- & 19th-century American & European designs.

Key in No. 1566



This six-sided lantern with punch work was fabricated by Scofield Historic Lighting.

Steven Handelman Studios

805-962-5119; Fax: 805-966-9529
www.stevenhandelmanstudios.com
Santa Barbara, CA 93103

Manufacturer of hand-forged ornament, lighting & fireplace screens in iron: more than 250 choices of UL-certified lighting; incandescent, low voltage, HID & gas lamps; street lighting; gates, registers & grilles.

Key in No. 483



The La Scala chandelier is available from Steven Handelman Studios in two sizes; companion sconces and semi-flush-mount fixtures are also offered to complement it.

Wiemann Ironworks

918-592-1700; Fax: 918-592-2385
www.wiemanniron.com
Tulsa, OK 74104

Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fencing, gates, lighting, grilles, doors, arbors & more; cast & wrought metal alloys in a wide range of finishes; since 1940.

Key in No. 1223

Woolen Mill Fan Co.

717-382-4754; Fax: 717-382-4275
www.architecturalfans.com
New Park, PA 17352

Supplier of belt-driven ceiling fans: some built from patterns in Smithsonian exhibit; iron, bronze & aluminum with mahogany blades; handcrafted by old-order Amish; assembled to specifications at PA studio.

Key in No. 316



Architectural fans and belt-and-pulley systems are available from Woolen Mill Fan.



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KEY IN NO. 316

Josiah JR. Coppersmythe

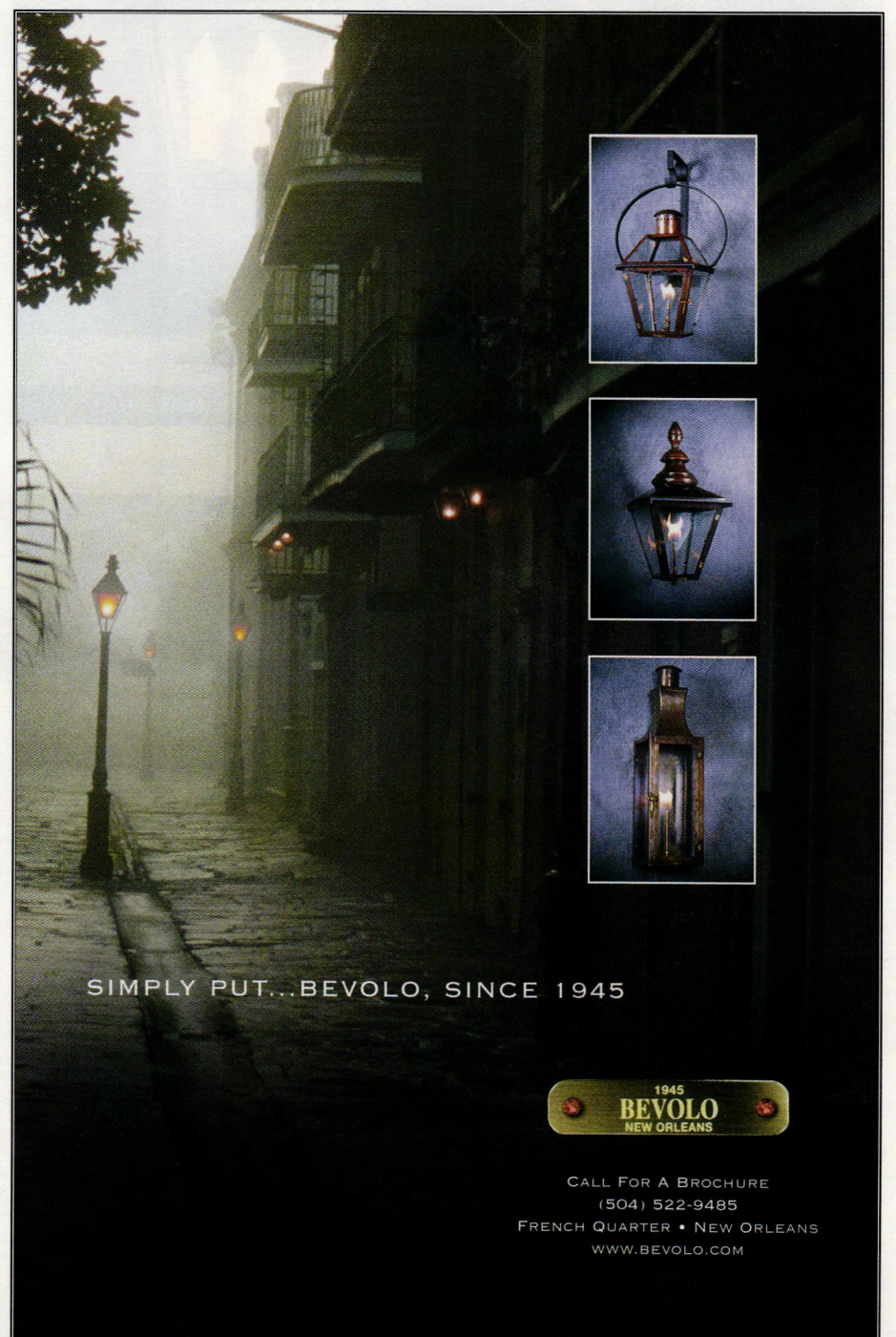


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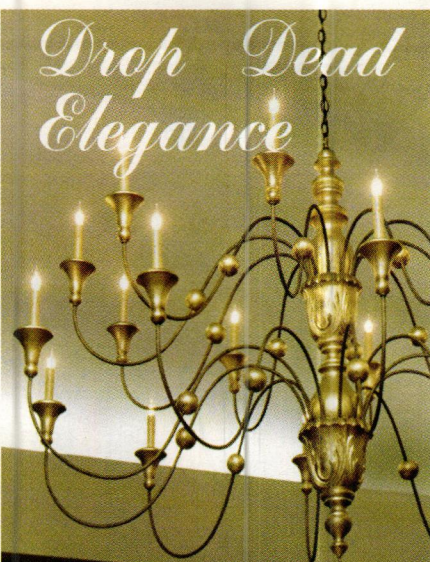


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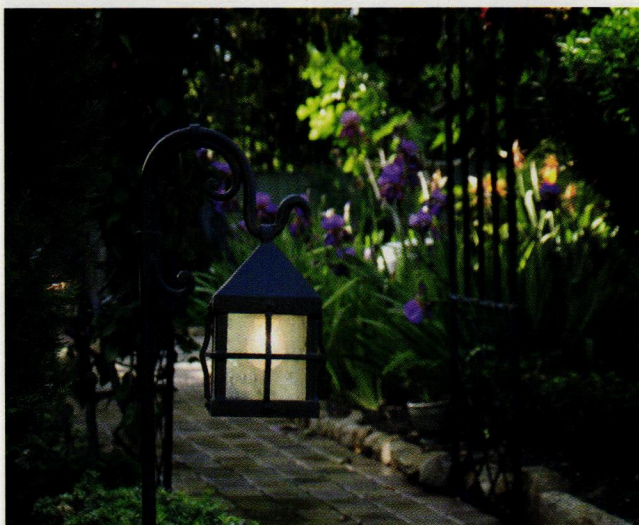


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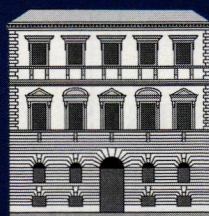
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Hand-carved solid-mahogany fireplace surrounds are available from Architectural Products by Outwater with a white or cherry finish.

Architectural Products by Outwater, LLC

800-835-4400; Fax: 800-835-4403

www.outwater.com

Bogota, NJ 07603

Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door & shutter hardware, lighting, ceiling tile, furniture & cabinet components, carvings, arbors & more.
Key in No. 5008



This hand-carved mantel was imported by Authentic Provence.

Authentic Provence, Inc.

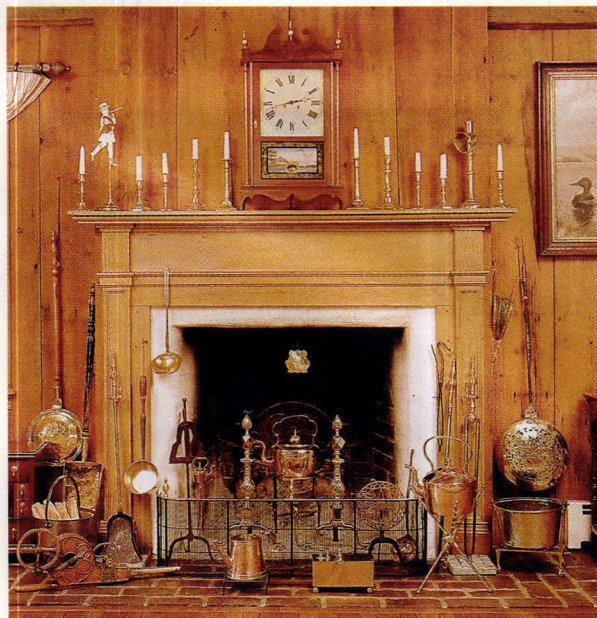
561-805-9995; Fax: 561-805-5730

www.authenticprovence.com

West Palm Beach, FL 33401

Importer of authentic French & Italian garden antiques: hand-sculpted fountains in French limestone & Italian marble, mantels, statuary, reliefs, sundials, urns, tables & benches; terra-cotta, lead & zinc planters & more; pavilions.

Key in No. 469



Fireplace accessories available from Ball & Ball include andirons, fireplace tools, spitjacks, trammels and fire-tool stands and stones.

Ball & Ball Hardware

610-363-7330; Fax: 610-363-7669

www.ballandball.com

Exton, PA 19341

Manufacturer of furniture, cabinet, window, shutter & door hardware: brass, cast iron, bronze, wrought iron & steel; new reproduction & antique/reconditioned hardware; fireplace accessories; restoration services.

Key in No. 2930

Brandt, Sylvan

717-626-4520; Fax: 717-626-5867

www.sylvanbrandt.com

Lititz, PA 17543

Supplier of 18th- & 19th-century building materials salvaged from old houses & barns: columns, doors, mantels, sinks & bathtubs; antique & resawn flooring; antique heart pine, ancient oak, chestnut, white pine & hemlock; radiators; since 1960.

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Decorators Supply Corp.

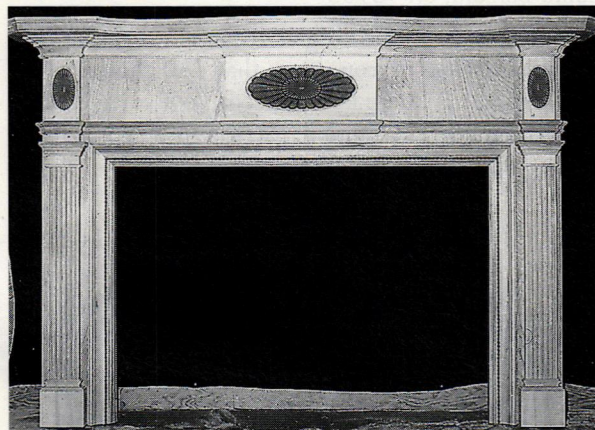
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www.decoratorssupply.com

Chicago, IL 60609

Supplier of 14,000 patterns for period architectural elements & molded ornament: cornices, columns, capitals, mantels, ornamental ceilings, niches, domes, brackets & corbels; plaster of Paris, wood & compo; since 1893.

Key in No. 210



This custom-built Colonial-style mantel from Decorators Supply Corp. can be manufactured in any size and any wood species.

EJMcopper Inc.

407-447-0074; Fax: 407-447-0075

www.ejmcopper.com

Orlando, FL 32804

Manufacturer of custom architectural copper products: chimney caps, cupolas, finials, spires, dormer vents, leader heads, louvers, weathervanes, mailboxes, gutters & more; online catalog.

Key in No. 588

Elmira Stove Works

519-669-1281; Fax: 519-669-1774

elmirastoveworks.com

Elmira, ON, Canada N3B 3P1

Manufacturer of vintage-style stoves & kitchen appliances: range hoods, ovens, refrigerators & more.

Key in No. 1626

Felber Ornamental Plastering Corp.

800-392-6896; Fax: 610-275-6636

www.felber.net

Norristown, PA 19404

Supplier of historical ornamental castings: cornice moldings, columns, capitals, mantels, ceiling medallions, domes, brackets, corbels, coffers & period

ceilings; plaster, GRG & polymer-modified gypsum; design services.

Key in No. 2890



This custom Felstone mantel from Felber Ornamental Plastering was built using stock components.

Gladding, McBean, Div. of Pacific Coast Bldg.

800-776-1133; Fax: 916-772-6718

www.gladdingmcbean.com

Roseville, CA 95747

Manufacturer of clay roof tile, terra cotta, chimney tops & caps, cornices, balustrades, piazza floor tile & garden pottery: CAD drawings; color matching.

Key in No. 6010

Haddonstone (USA), Ltd.

719-948-4554; Fax: 719-948-4285

www.haddonstone.com

Pueblo, CO 81001

U.S.- & British-based manufacturer of landscape ornament & architectural cast stonework: mantels, fountains, gazebos, balustrades, sculpture, columns, capitals, porticos, cornices, weathervanes, molding, trim, molded panels & more; custom components.

Key in No. 4020



These Classically modeled sculptures and mantel are available from Haddonstone.

Hull Historical Millwork

817-332-1495; Fax: 817-332-1496

www.hullhistorical.com

Fort Worth, TX 76104

Designer & builder of historically accurate architectural interiors: English, French, Georgian, Federal, Victorian & Arts & Crafts interiors; doors, moldings, stairs, cabinetry, paneled walls & mantels.

Key in No. 3016

Jack Arnold - European Copper

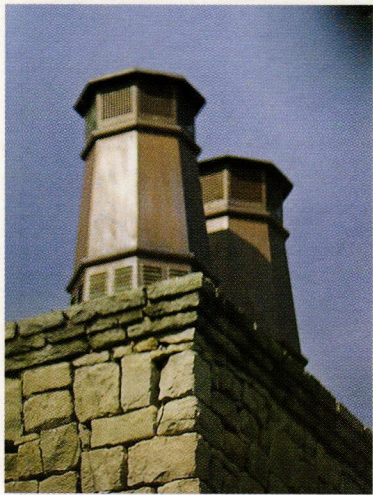
800-391-0014; Fax: 918-494-0884

www.jackarnold.com

Tulsa, OK 74133

Manufacturer of custom copper chimney pots: 3 styles & 7 sizes; patina finish; UL listed; for masonry & pre-engineered fireplace systems.

Key in No. 1379



Chimney pots with patina finishes are part of the European Copper line manufactured by Jack Arnold - European Copper.

Kayne & Son Custom Hardware

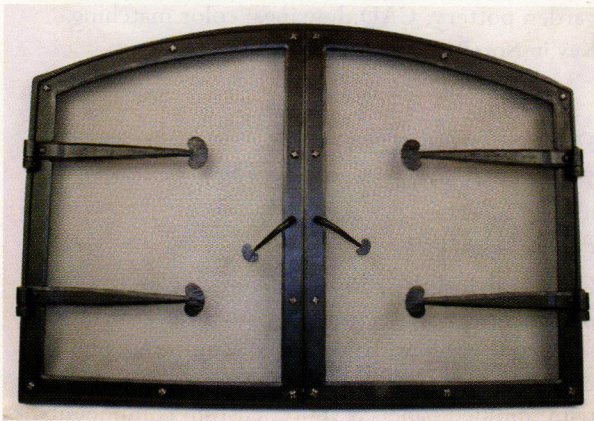
828-667-8868; Fax: 828-665-8303

www.customforgedhardware.com

Candler, NC 28715

Custom fabricator of door, barn, garage, gate, furniture, cabinet, shutter & window hardware: hand-forged steel, copper & bronze or cast bronze; repair, restoration & reproduction work; fireplace equipment; catalog \$5.

Call for more information.



Kayne & Son Custom Hardware hand forged this arched-top fireplace enclosure, which features bean-strap hinges and levers.

Klitsas, Dimitrios - Fine Wood Sculptor

413-566-5301; Fax: 413-566-5307

www.klitsas.com

Hampden, MA 01036

Custom sculptor & carver of wood architectural elements: interior & exterior; furniture in all period styles; capitals, mantels, moldings & specialty carvings.

Key in No. 7380

Longleaf Lumber, LLC

617-871-6611; Fax: 617-871-6615

www.longleaflumber.com

Cambridge, MA 02138

Supplier of antique lumber & flooring: wide-board & random-width flooring; stair parts; custom milling; longleaf heart pine, chestnut, antique eastern white pine & other woods; wide-plank & random-width boards; cork flooring.

Key in No. 272

Steptoe & Wife Antiques, Ltd.

416-780-1707; Fax: 416-780-1814

www.steptoewife.com

Toronto, ON, Canada M6G 2G1

Supplier of cast-iron architectural elements: spiral & straight stairs, staircase kits, railings, gates, grilles, fireplace grilles, arbors & cresting; cast iron, aluminum, bronze & wrought iron/steel.

Key in No. 470



Steptoe & Wife Antiques supplied this cast-iron fireplace grille.

Steven Handelman Studios

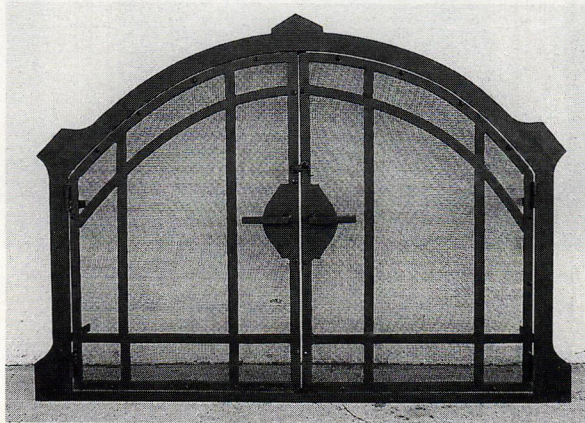
805-962-5119; Fax: 805-966-9529

www.stevenhandelmanstudios.com

Santa Barbara, CA 93103

Manufacturer of hand-forged ornament, lighting & fireplace screens in iron: more than 250 choices of UL-certified lighting; incandescent, low voltage, HID & gas lamps; street lighting; gates, registers & grilles.

Key in No. 483



This original fire screen was created by Steven Handelman.



This ornate limestone mantel was hand carved by Texas Carved Stone.

Texas Carved Stone

254-793-2384; Fax: 254-793-2693

www.texascarvedstone.com

Florence, TX 76527

Custom fabricator of hand-carved ornamental elements: columns, mantels, fountains & sculpture; exterior carved ornament; Texas & Indiana limestone; any period or style.

Key in No. 1055

The Wood Factory

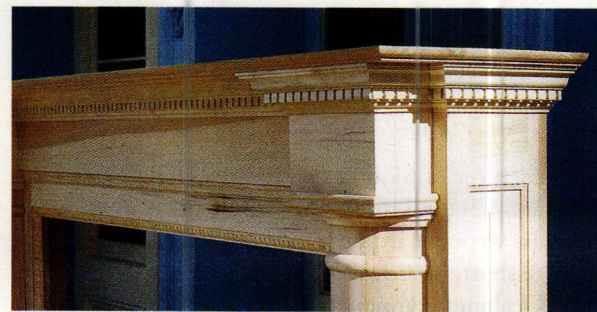
936-825-7233, Fax: 936-825-1791

111 Railroad St.

Navasota, TX 77868

Manufacturer of historically correct Victorian millwork: interior & exterior doors & stair parts; screen doors, porch posts, newel posts, rails, balustrades, brackets, capitals, custom mantels, siding & gazebos.

Key in No. 7120



The Wood Factory used stile-and-rail construction to fabricate this pecan mantel.

Vintage Woodworks

903-356-2158; Fax: 903-356-3023

www.vintagewoodworks.com

Quinlan, TX 75474

Supplier of Victorian millwork: western red cedar shingles, porch parts, columns, turned & sawn balusters, railings, brackets, gazebos, cornices, corbels, spandrels, mantels, storm & screen doors & more.

Key in No. 1061

Wiemann Ironworks

918-592-1700; Fax: 918-592-2385

www.wiemanniron.com

Tulsa, OK 74104

Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fencing, gates, lighting, grilles, doors, arbors & more; cast & wrought metal alloys in a wide range of finishes; since 1940.

Key in No. 1223

Wilbur, Frederick - Woodcarver

434-263-4827; No fax

www.frederickwilbur-woodcarver.com

Lovington, VA 22949

Manufacturer of traditional decorative interior & exterior carvings: furniture, mantels, moldings, brackets, friezes, capitals, rosettes & heraldry; original designs & historically accurate reproductions.

Key in No. 1650



This traditionally styled mantel was carved by Frederick Wilbur - Woodcarver.

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www.texascarvedstone.com

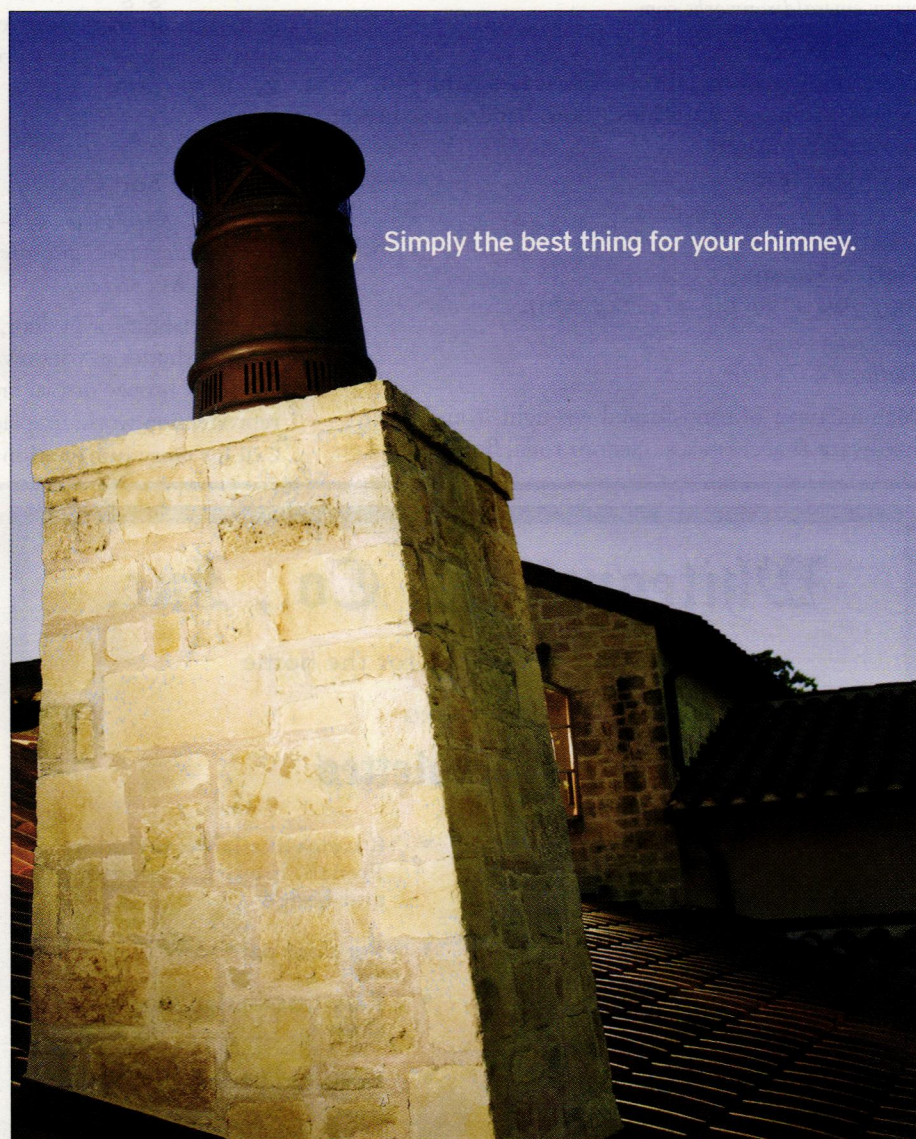
KEY IN NO. 1055



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Metalwork

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Architectural Products by Outwater, LLC

800-835-4400; Fax: 800-835-4403

www.outwater.com

Bogota, NJ 07603

Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door & shutter hardware, lighting, ceiling tile, furniture & cabinet components, carvings, arbors & more.

Key in No. 5008

Classic Grills

760-213-7136; Fax: 760-749-7136

www.classicgrills.com

Valley Center, CA 92082

Fabricator of grilles, registers & vent covers: bronze or aluminum; Renaissance, Victorian & Art Deco styles; stock & custom.

Key in No. 1660

EJMcopper Inc.

407-447-0074; Fax: 407-447-0075

www.ejmcopper.com

Orlando, FL 32804

Manufacturer of custom architectural copper products: chimney caps, cupolas, finials, spires, dormer vents, leader heads, louvers, weathervanes, mailboxes, gutters & more; online catalog.

Key in No. 588

Emerald Ironworks

703-690-2477; Fax: 703-690-7107

www.emeraldironworks.com

Woodbridge, VA 22191

Manufacturer of metalwork: fabricated & forged; grilles, railings, balustrades, gates, handrails & more; standard & custom.

Key in No. 1659

Gaby's Shoppe

800-299-4229; Fax: 214-748-7701

www.gabys.com

Dallas, TX 75207

Manufacturer of hand-forged wrought-iron drapery hardware & accessories: custom rods, finials, brackets

& holdbacks; European metalworking skills; hand-crafted & hand finished.

Key in No. 2520

Heritage Cast Iron USA

877-855-4766; Fax: 918-592-2385

www.heritagecastironusa.com

Tulsa, OK 74104

Supplier of cast-iron gates, fences & railings: six late-19th-century-inspired collections of modular gate, post & fence panels; many in stock & ready for immediate shipping.

Key in No. 1653



This Victorian-style railing was designed and fabricated by Heritage Cast Iron.

Historical Arts & Casting, Inc.

800-225-1414; Fax: 801-280-2493

www.historicalarts.com

West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, fencing, grilles, doors, windows, skylights, finials & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.

Key in No. 1210

Kayne & Son Custom Hardware

828-667-8868; Fax: 828-665-8303

www.customforgedhardware.com

Candler, NC 28715

Custom fabricator of door, barn, garage, gate, furniture, cabinet, shutter & window hardware: hand-forged steel, copper & bronze or cast bronze; repair, restoration & reproduction work; fireplace equipment; catalog \$5.

Call for more information



This bronze staircase was custom fabricated by Historical Arts & Casting for a residence in Sacramento, CA.

NIKO Contracting Co., Inc.

412-687-1517; Fax: 412-687-7969

www.nikocontracting.com

Pittsburgh, PA 15213

Nationwide contractor, fabricator & installer of architectural sheet metal & roofing: slate, tile, metal & other roofing; ornamental ceilings, cresting, finials, cornices, cupolas, domes, steeples & snowguards.

Key in No. 8300

Schwartz's Forge & Metalworks, Inc.

315-841-4477; Fax: 315-841-4694

www.schwartzsforge.com

Deansboro, NY 13328

Custom fabricator of architectural metalwork: straight, spiral & curved stairs; doors, railings, newel posts, gates, fencing & grilles; forged bronze, Monel, steel & stainless steel; restoration work.

Key in No. 1218



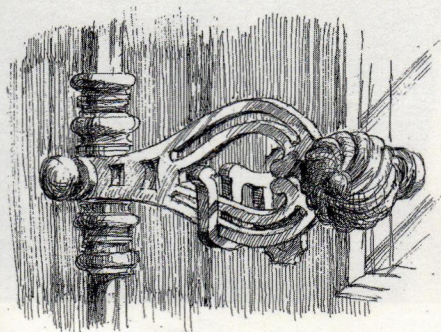
This railing with artful scrollwork was custom fabricated by Schwartz's Forge & Metalworks.

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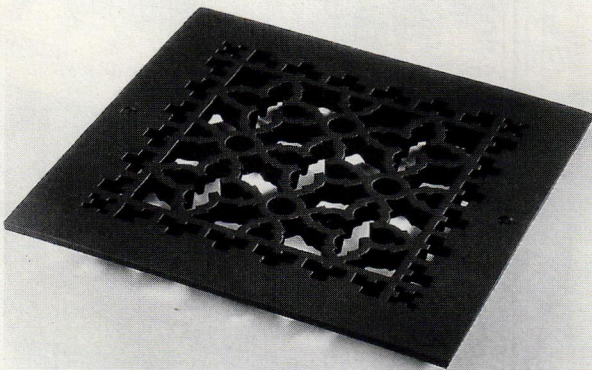
This metal railing was fabricated by Steptoe & Wife Antiques.

Steptoe & Wife Antiques, Ltd.
416-780-1707; Fax: 416-780-1814
www.steptoewife.com
Toronto, ON, Canada M6G 2G1

Supplier of cast-iron architectural elements: spiral & straight stairs, staircase kits, railings, gates, grilles, fireplace grilles, arbors & cresting; cast iron, aluminum, bronze & wrought iron/steel.
Key in No. 470

Steven Handelman Studios
805-962-5119; Fax: 805-966-9529
www.stevenhandelmanstudios.com
Santa Barbara, CA 93103

Manufacturer of hand-forged ornament, lighting & fireplace screens in iron: more than 250 choices of UL-certified lighting; incandescent, low voltage, HID & gas lamps; street lighting; gates, registers & grilles.
Key in No. 483



The Reggio Register Co. offers a selection of grilles in a range of period styles.

The Reggio Register Co., Inc.
800-880-3090; Fax: 978-870-1030
www.reggioregister.com
Leominster, MA 01453

Manufacturer of decorative & functional cast-metal & wood grilles: historic & contemporary designs for forced air & high velocity systems; large selection of sizes & materials.
Key in No. 5810

W.F. Norman Corp.
800-641-4038; Fax: 417-667-2708
www.wfnorman.com
Nevada, MO 64772

Fabricator of sheet-metal ornament: hundreds of stock designs of cornices, moldings, brackets, backsplashes, pressed-metal ceilings, siding, roofing, cresting, kitchen equipment & more; duplication from samples or drawings.
Key in No. 520

Whitesmith & Company
214-871-0305; Fax: 214-871-0644
2719 Laclede Suite A
Dallas, TX 75204

Designer & manufacturer of ornamental hardware & ironwork: stock & custom designs; forged & cast steel, iron, bronze, brass & copper; since 1993.
Key in No. 1644

Wiemann Ironworks
918-592-1700; Fax: 918-592-2385
www.wiemanniron.com
Tulsa, OK 74104

Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fencing, gates, lighting, grilles, doors, arbors & more; cast & wrought metal alloys in a wide range of finishes; since 1940.
Key in No. 1223



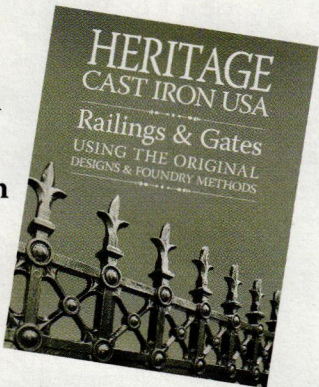
Wiemann Ironworks designed and fabricated this custom hand-forged iron railing.

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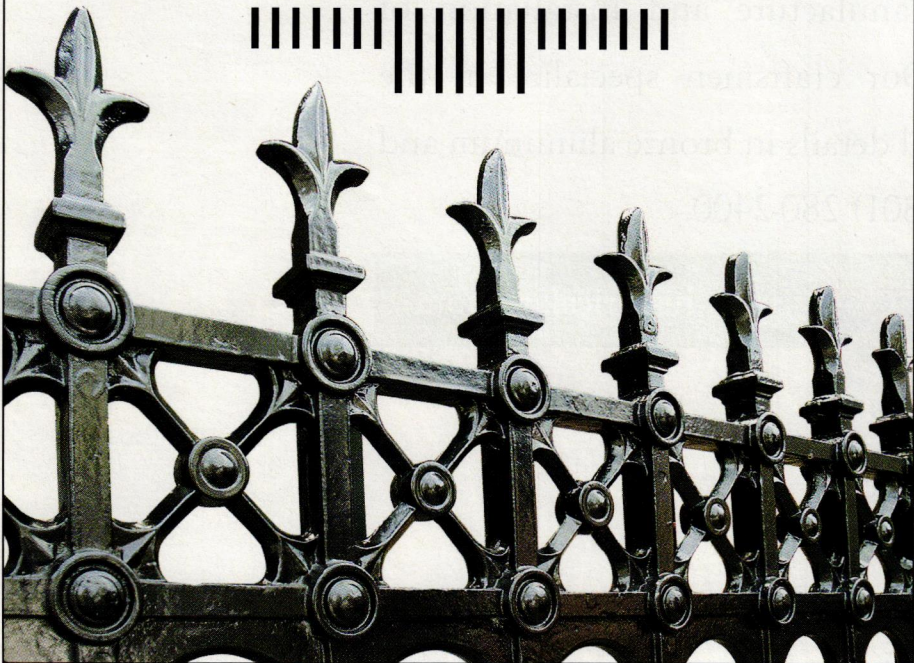
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www.outwater.com

Bogota, NJ 07603

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Key in No. 5008

Bathroom Machineries, DEA

209-728-2031; Fax: 209-728-2320

www.deabath.com

Murphys, CA 95247

Supplier of Early American & Victorian bathroom fixtures & accessories: antique & reproduction bathroom fixtures; tubs, high-tank toilets, pedestal sinks, medicine cabinets, mirrors & more; antique lighting. Call for more information.

Brandt, Sylvan

717-626-4520; Fax: 717-626-5867

www.sylvanbrandt.com

Lititz, PA 17543

Supplier of 18th- & 19th-century building materials salvaged from old houses & barns: columns, doors, mantels, sinks & bathtubs; antique & resawn flooring; antique heart pine, ancient oak, chestnut, white pine & hemlock; radiators; since 1960.

Key in No. 3950

Elmira Stove Works

519-669-1281; Fax: 519-669-1774

elmirastoveworks.com

Elmira, ON, Canada N3B 3P1

Manufacturer of vintage-style stoves & kitchen appliances: range hoods, ovens, refrigerators & more.

Key in No. 1626



This detail is from an Italian Renaissance-style oak wine-cellar door custom fabricated by Erik Wyckoff.

Erik Wyckoff Artworks

612-617-0446; Fax: same as phone

www.erikwyckoffartworks.com

Minneapolis, MN 55413

Custom designer & fabricator of hand-carved architectural woodwork: original entry, interior & wine-cellar doors; most wood species.

Key in No. 298

Historical Arts & Casting, Inc.

800-225-1414; Fax: 801-280-2493

www.historicalarts.com

West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, fencing, grilles, doors, windows, skylights, finials & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.

Key in No. 1210



This rustic copper kitchen hood was designed and fabricated by Historical Arts & Casting.

House of Antique Hardware

888-265-1038; Fax: 503-233-1312

www.houseofantiquehardware.com

Portland, OR 97232

Supplier of door, window, cabinet, furniture, electrical & bath hardware: original antique & vintage reproductions; Federal, Victorian & Arts & Crafts styles; hardware specialists available to assist with renovation projects.

Key in No. 339

John Wright Company

800-444-9364; Fax: 717-892-1258

www.jwright.com

Wrightsville, PA 17368

Manufacturer & distributor of home & garden elements: cast-iron fasteners, hinges, shelf brackets, tiebacks & shutter dogs; birdbaths, garden accents, garden lanterns, urns, plant stands, rain gauges, stepping stones, wall art, weathervanes & more.

Key in No. 1605

Sunrise Specialty Co.

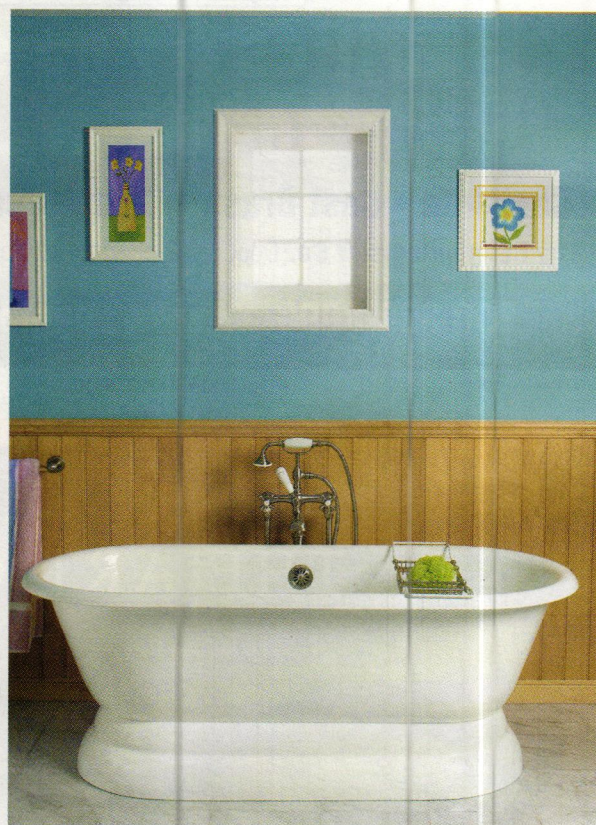
800-444-4280; Fax: 510-729-7270

www.sunrisespecialty.com

Oakland, CA 94603

Manufacturer of Classically designed bathroom fixtures: reproduction & antique fixtures; clawfoot tubs, oak-tank toilets, period sinks, showers, fittings, water closets, plumbing parts, bathroom hardware & bath accessories.

Key in No. 288



The enameled cast-iron Pedestal bath from Sunrise Specialty Co. measures 68x30 in. with a 14-in. water depth.

The Nanz Company

212-367-7000; Fax: 212-367-7375

www.nanz.com

New York, NY 10013

Designer & manufacturer of period-style door, window & cabinet hardware: Gothic to Modern; specialized finishes; bathroom fittings & accessories; works directly with architects, designers & builders; consultation, specification & restoration services.

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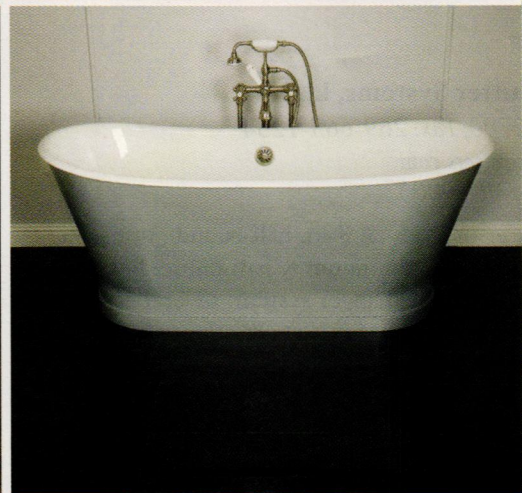
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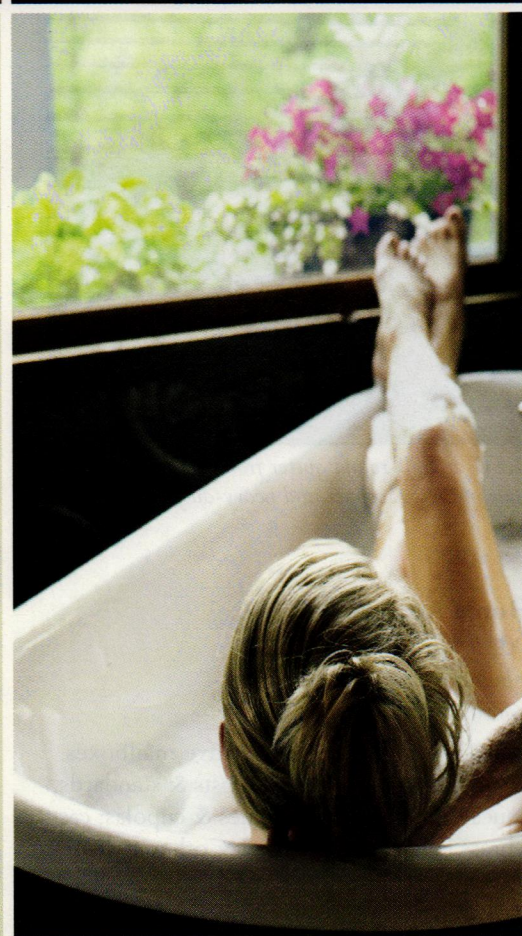
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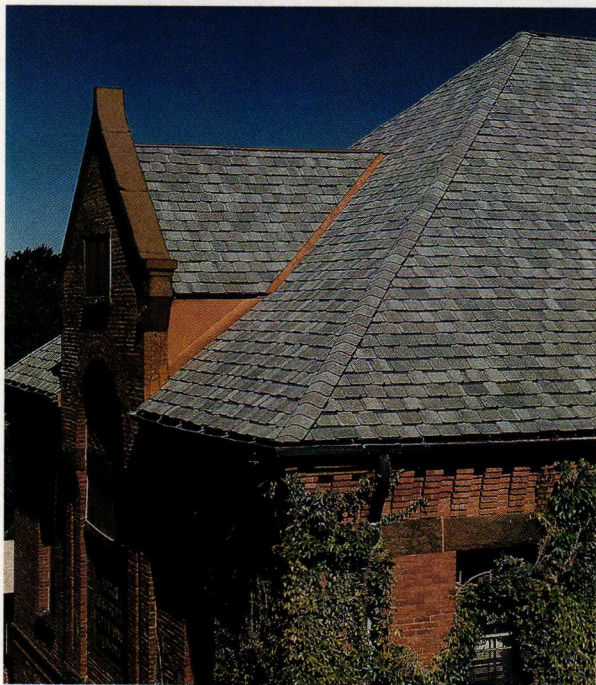
800-233-8990; Fax: 610-341-7940

www.certainteed.com

Valley Forge, PA 19482

Manufacturer of asphalt roofing shingles: any price range or architectural style; patented Shingles, laminates & durable 3-tab shingles; 20-year to limited lifetime warranties; slate & shingle replicas.

Key in No. 6650



The Grand Manor Shingles used on this roof were fabricated by CertainTeed in Stonegate Gray.

Classic Gutter Systems, LLC

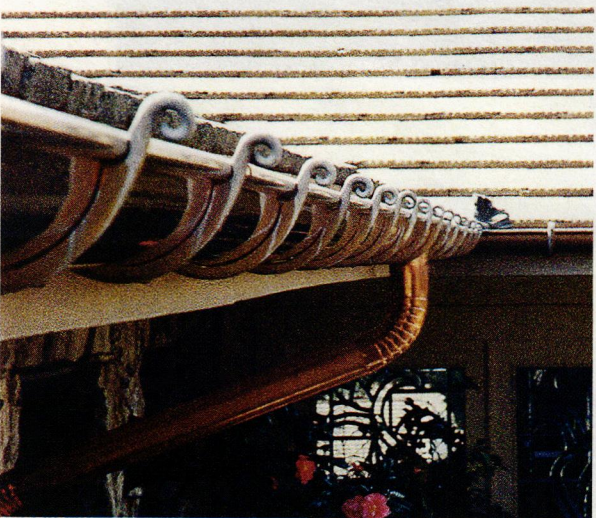
269-665-2700; Fax: 269-665-1234

www.classicgutters.com

Kalamazoo, MI 49003

Manufacturer of 5-, 6- & 8-in. half-round gutters in heavy-duty copper, aluminum & galvalume: hidden nut-&-bolt adjustable hanger system; several styles of cast fascia & downspout brackets & other components; snowguards.

Key in No. 1280



This decorative 6-in. half-round gutter from Classic Gutter Systems is made of 20-oz. copper and heavy-duty aluminum.

Custom Home Accessories, Inc.

800-265-0041; Fax: 916-635-0228

www.customhomex.com

Rancho Cordova, CA 95742

Manufacturer & distributor of decorative mailboxes & classic architectural accents: lampposts & standards, address plaques, signage, weathervanes & cupolas; cast aluminum, brass & copper; Victorian & other styles.

Key in No. 527



Custom Home Accessories offers cupolas in a variety of designs and styles with copper roofs, windows or louvers and shiplap or smooth bases in white pine or vinyl.

EJMcopper Inc.

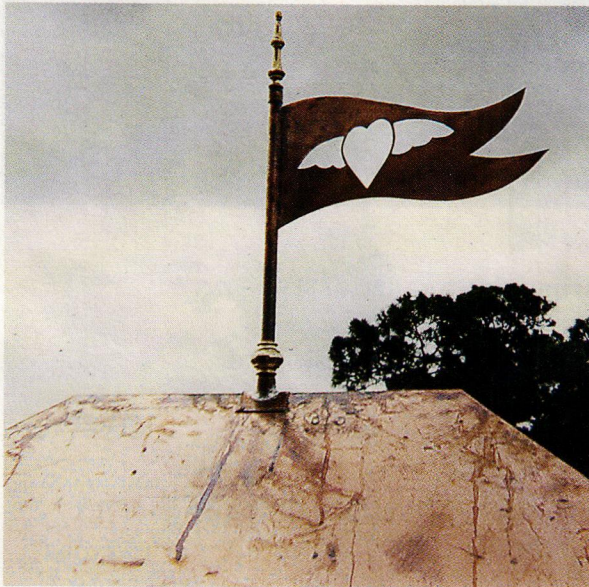
407-447-0074; Fax: 407-447-0075

www.ejmcopper.com

Orlando, FL 32804

Manufacturer of custom architectural copper products: chimney caps, cupolas, finials, spires, dormer vents, leader heads, louvers, weathervanes, mailboxes, gutters & more; online catalog.

Key in No. 588



The Flying Heart weathervane is one of many models available from EJMcopper.

GAF Materials Corp.

973-628-3000; Fax: 973-628-3865

www.gaf.com

Wayne, NJ 07470

Manufacturer of roofing: Timberline fiberglass asphalt shingle with wood look; Slateline imitation-slate shingles; Country Mansion shingles with natural-stone or slate look; metal roofing; stone veneer.

Key in No. 1178 for Grand Slate; 1179 for Country Estates; 1181 for Country Mansion; 1315 for Camelot; 9270 for Slateline



These fiberglass asphalt shingles from GAF reproduce the appearance of slate.

Gladding, McBean, Div. of Pacific Coast Bldg.

800-776-1133; Fax: 916-772-6718

www.gladdingmcbean.com

Roseville, CA 95747

Manufacturer of clay roof tile, terra cotta, chimney tops & caps, cornices, balustrades, piazza floor tile & garden pottery; CAD drawings; color matching.

Key in No. 6010



Gladding, McBean's 18-in. Cordova Franciscan Blend roof tile was used on this building.

Haddonstone (USA), Ltd.

719-948-4554; Fax: 719-948-4285

www.haddonstone.com

Pueblo, CO 81001

U.S.- & British-based manufacturer of landscape ornament & architectural cast stonework: mantels, fountains, gazebos, balustrades, sculpture, columns, capitals, porticos, cornices, weathervanes, molding, trim, molded panels & more; custom components.

Key in No. 4020

Historical Arts & Casting, Inc.

800-225-1414; Fax: 801-280-2493

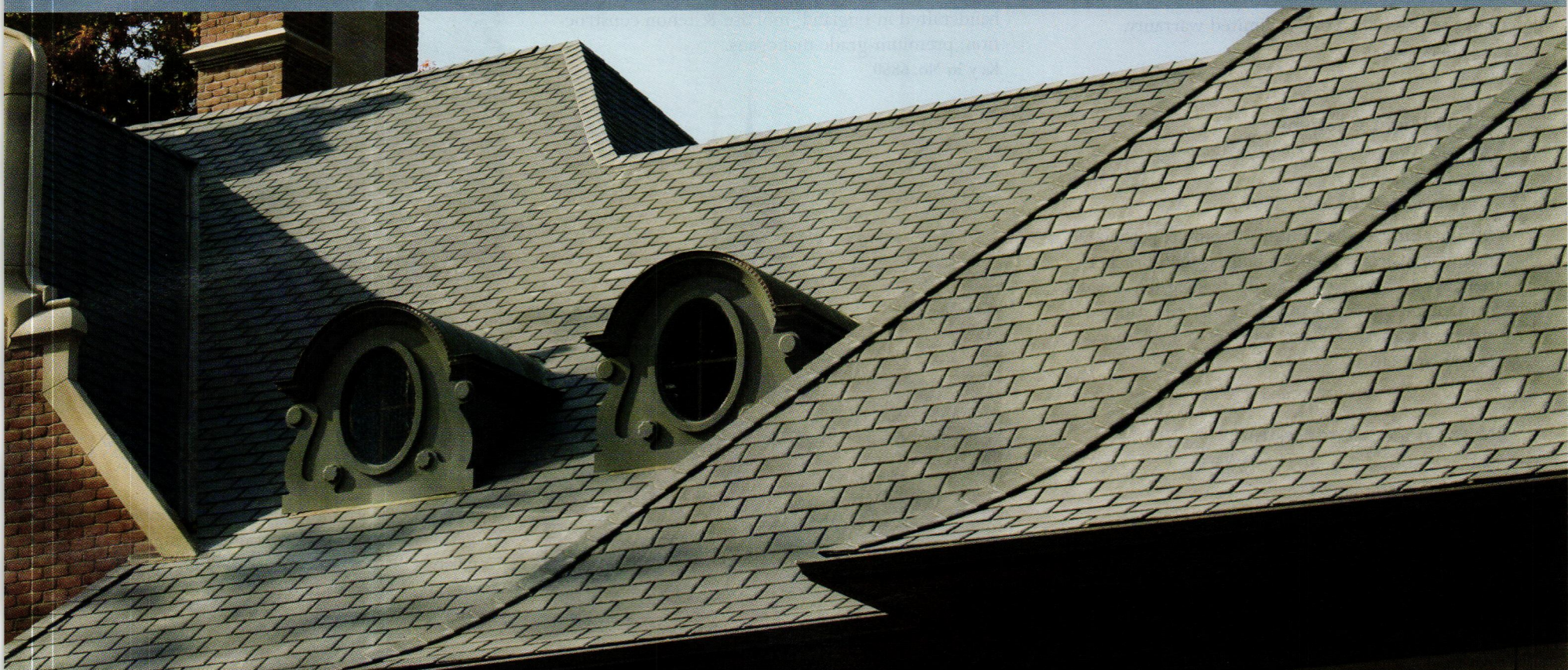
www.historicalarts.com

West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, fencing, grilles, doors, windows, skylights, finials & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.

Key in No. 1210

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Key in No. 1606

John Wright Company

800-444-9364; Fax: 717-892-1258

www.jwright.com

Wrightsville, PA 17368

Manufacturer & distributor of home & garden elements: cast-iron fasteners, hinges, shelf brackets, tiebacks & shutter dogs; birdbaths, garden accents, garden lanterns, urns, plant stands, rain gauges, stepping stones, wall art, weathervanes & more.

Key in No. 1605

New Concept Louvers Inc.

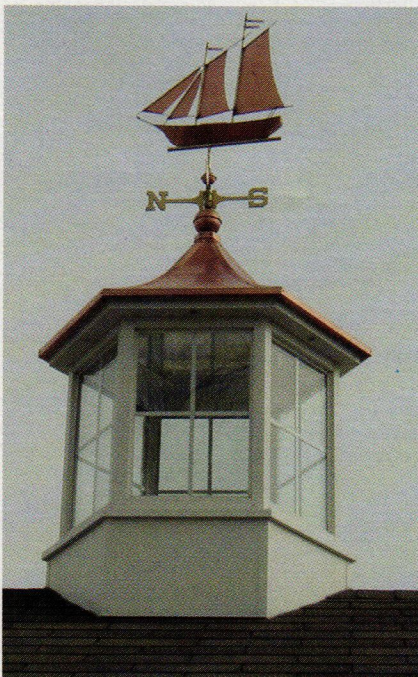
801-489-0614; Fax: 801-489-0606

www.newconceptlouvers.com

Springville, UT 84663

Manufacturer of virtually maintenance-free, coated aluminum & copper cupolas & louvers in stock & custom shapes & sizes: weathervanes, finials, flashing, gutter chains, leader heads, mailboxes, address plaques, dormer vents, chimney caps & door wraps.

Key in No. 1264



Designed to be maintenance free, cupolas from New Concept Louvers are wrapped with PVC-coated aluminum.

NIKO Contracting Co., Inc.

412-687-1517; Fax: 412-687-7969

www.nikocontracting.com

Pittsburgh, PA 15213

Nationwide contractor, fabricator & installer of architectural sheet metal & roofing: slate, tile, metal & other roofing; ornamental ceilings, cresting, finials, cornices, cupolas, domes, steeples & snowguards.

Key in No. 8300



NIKO installed this batten seam and flat-lock copper roof.

Oak Leaf Conservatories of York

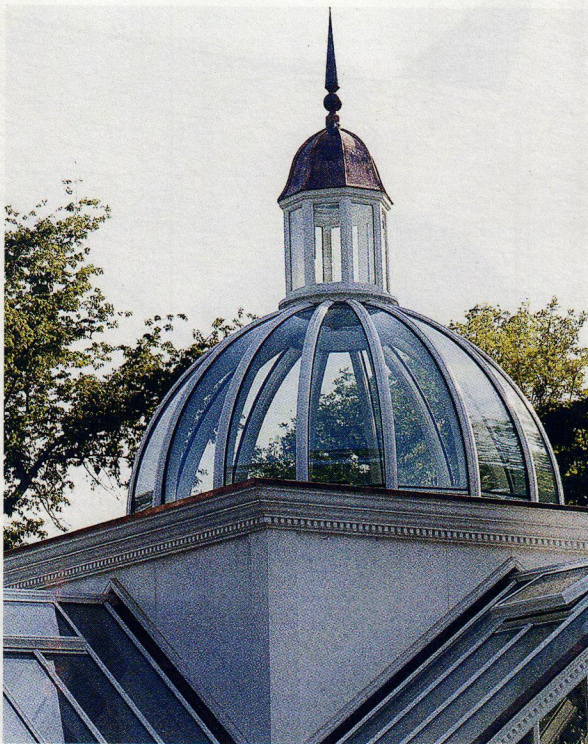
800-360-6283; Fax: 404-250-6283

www.oakleafconservatories.com

Atlanta, GA 30327

Designer, custom fabricator & installer of authentic British conservatories, orangeries, garden rooms, roof lanterns, pool/spa enclosures & glass domes: handcrafted in England; mortise-&-tenon construction; premium-grade mahogany.

Key in No. 6860



Double-pane glass domes and domed conservatories are two of Oak Leaf's specialties.

Renaissance Conservatories

800-882-4657; Fax: 717-661-7727

www.renaissanceconservatories.com

Leola, PA 17540

Custom fabricator & installer of traditional conservatories, sunrooms, greenhouses, skylights, roof lanterns, garden houses, pool enclosures & garden windows: handcrafted mahogany & cedar components.

Key in No. 378



Renaissance Roofing provides salvaged clay tile for new construction, historical restoration and repair.

Solar Innovations, Inc.

800-618-0669; Fax: 800-618-0743

www.solarinnovations.com

Pine Grove, PA 17963

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Key in No. 391



This aluminum polygon skylight was designed by Solar Innovations.

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416-780-1707; Fax: 416-780-1814

www.steptoewife.com

Toronto, ON, Canada M6G 2G1

Supplier of cast-iron architectural elements: spiral & straight stairs, staircase kits, railings, gates, grilles, fireplace grilles, arbors & cresting; cast iron, aluminum, bronze & wrought iron/steel.

Key in No. 470

Tanglewood Conservatories

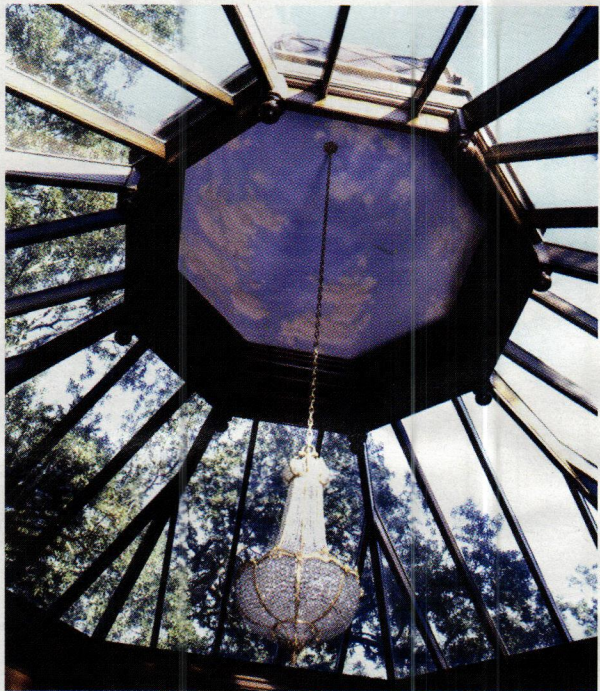
410-479-4700; Fax: 410-479-4797

www.tanglewoodconservatories.com

Denton, MD 21629

Designer, manufacturer & installer of traditional wood conservatories, roof lanterns & other glass architecture: sunrooms, pool enclosures, greenhouses, garden houses, follies, gazebos & pavilions; cupolas, skylights, cresting & finials.

Key in No. 8270



Tanglewood Conservatories specializes in custom features, such as this sky mural, in its conservatories.

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903-356-2158; Fax: 903-356-3023

www.vintagewoodworks.com

Quinlan, TX 75474

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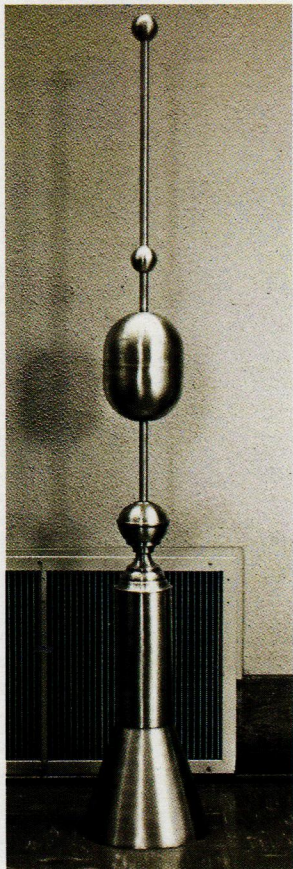
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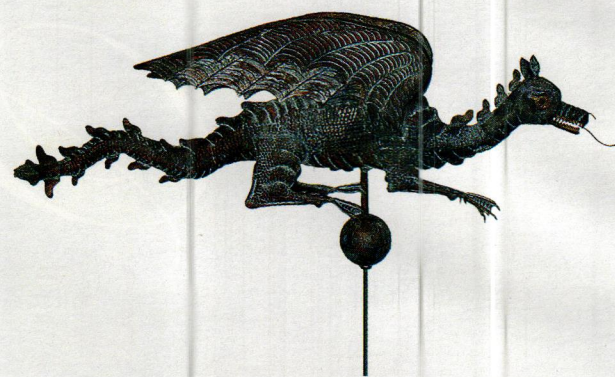
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www.wfnorman.com
Nevada, MO 64772

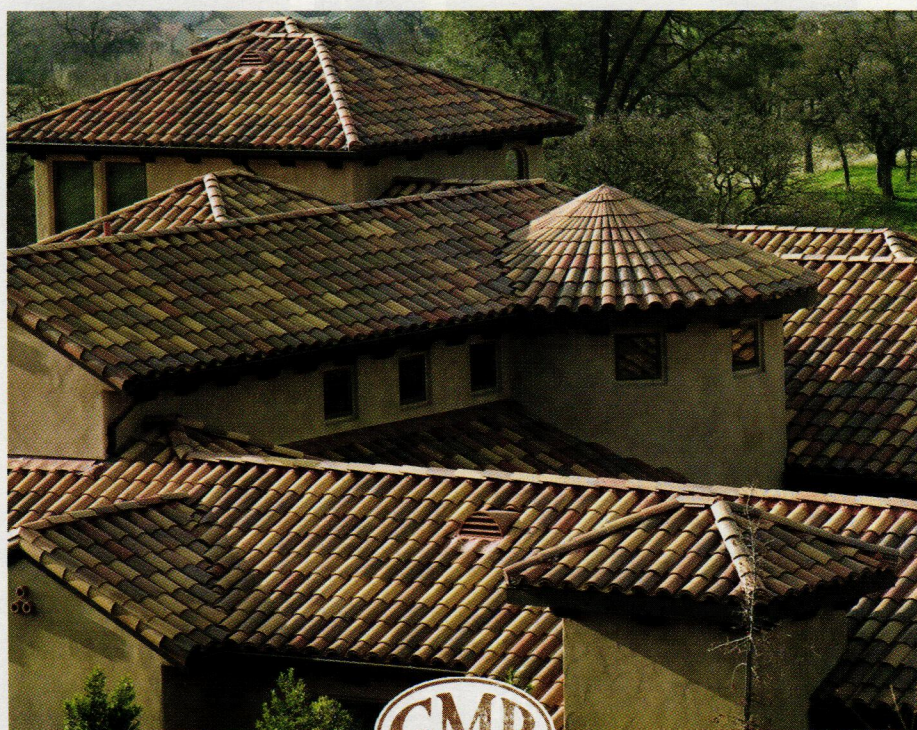
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Key in No. 520

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www.wiemanniron.com
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Key in No. 1223



Wiemann Ironworks created this 68x29-in. dragon weather-vane based on a 17th-century Christopher Wren design.



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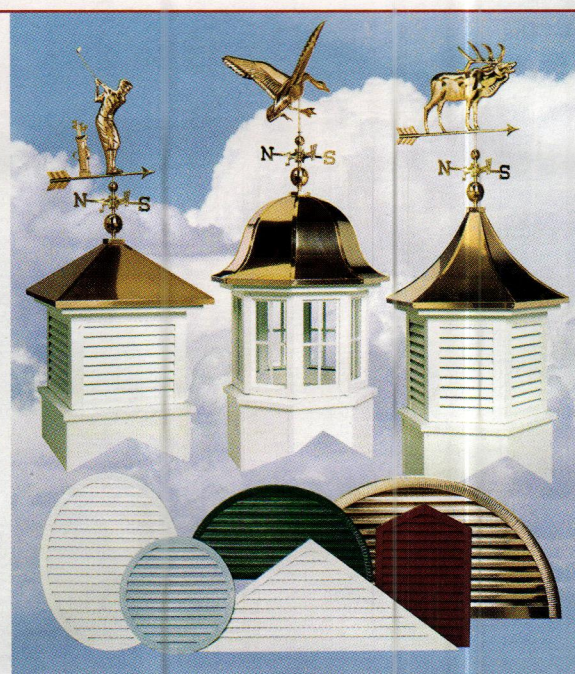
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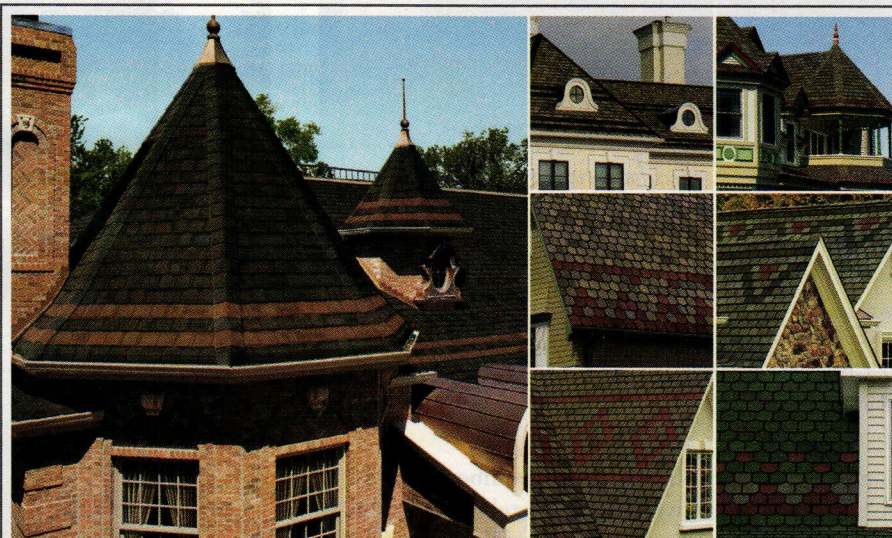
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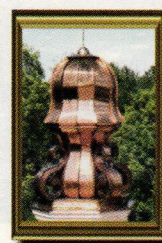
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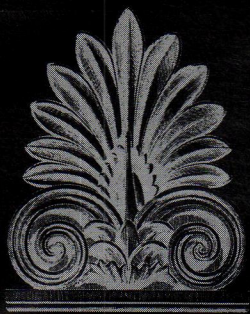
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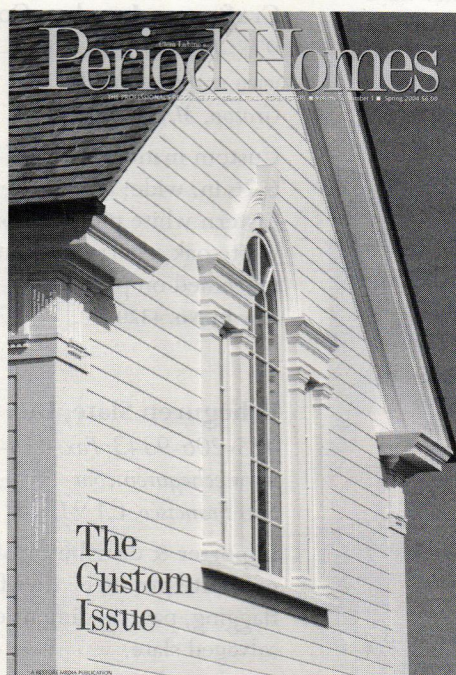
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Key in No. 5580



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Key in No. 2744



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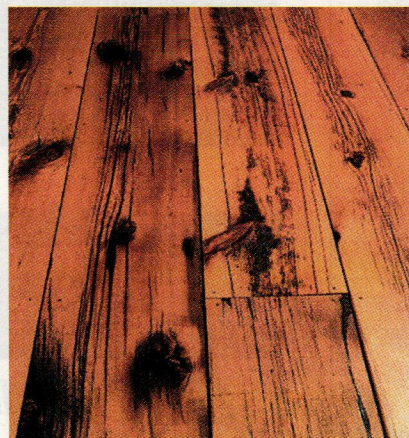
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www.conklinsbarnwood.com

Susquehanna, PA 18847

Wholesale distributor of antique barn wood & hand-hewn beams: wide-board, strip & random-width flooring; white pine, chestnut, antique heart pine, pine, antique oak & hemlock; hewn rafters, pole rafters & half-rounds.



Conklin's Authentic Barnwood supplied this skimmed pine and hemlock flooring, which is made from reclaimed wood.

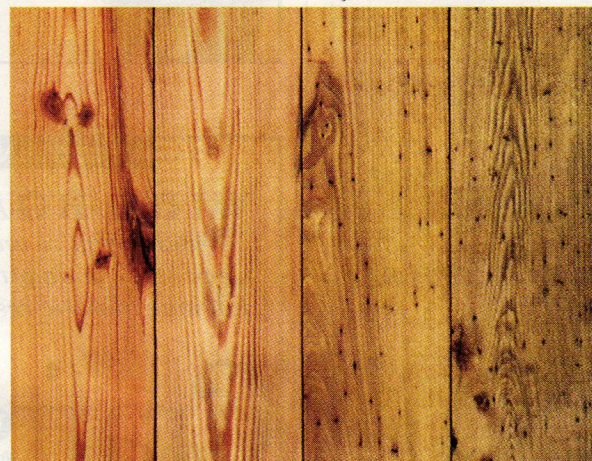
Country Road Associates, Ltd.

845-677-6041; Fax: 845-677-6532
www.countryroadassociates.com

Millbrook, NY 12545

Supplier of 19th-century reclaimed flooring materials: white pine, hemlock, heart pine, white oak, chestnut & walnut; widths from 3-18 in.; hand-hewn beams & barn siding; cabinetry & farm tables.

Key in No. 7480



Authentic 19th-century reclaimed barn wood from Country Road Associates in pine, hemlock, chestnut and other species can be used as flooring.

Craftsman Lumber Co.

978-448-5621; Fax: 978-448-2754
www.craftsmanlumber.com
Groton, MA 01450

Custom manufacturer of wood flooring & paneling: 6-26 in. wide; antique heart pine, antique chestnut, eastern white pine, red pine, northern red oak, white oak, cherry, walnut & ash; all material dried & machined on premises.

Key in No. 4320

Echeguren Slate, Inc.

415-206-9343; Fax: 415-206-9353
www.echeguren.com
San Francisco, CA 94124

Importer & distributor of slate, sandstone & quartzite products: tiles from 6x6 in. to 24x24 in.; flagging, pavers, dimensional slabs & roofing; new & salvaged slate.



Echeguren Slate offers slate flooring in a range of colors and textures.

Eco Friendly Flooring

608-441-3265; Fax: 608-441-3264

www.ecofriendlyflooring.com

Madison, WI 53703

Wholesale supplier of sustainable flooring: tile made of recycled metal & glass, bamboo, cork; ships nationwide.

Endurawood

503-233-7090; Fax: 503-233-7091

www.endurawood.com

Portland, OR 97214

Supplier of regional, certified & reclaimed wood products: from FSC forests; flooring, lumber, countertops, stair parts, wall panels & more.

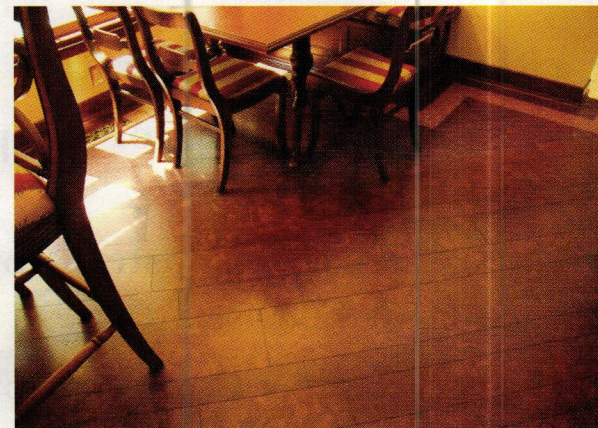
Globus Cork

718-742-7264; Fax: 718-742-7265

www.corkfloor.com

Bronx, NY 10454

Manufacturer of cork flooring: many patterns & styles; environmentally friendly renewable material.



Made of cork supplied by Globus Cork, this floor is designed to look like traditional random plank wood floor.

Goodwin Heart Pine Co.

800-336-3118; Fax: 352-466-0608

www.heartpine.com

Micanopy, FL 32667

Manufacturer of antique river-recovered heart pine & heart cypress reclaimed from Southern rivers: for flooring, stair parts, furniture & moldings; building-reclaimed wood; custom orders; 15 grades.



This Antique River-Recovered Select Heart flooring was supplied by Goodwin Heart Pine.

Longleaf Lumber, LLC

617-871-6611; Fax: 617-871-6615

www.longleaflumber.com

Cambridge, MA 02138

Supplier of antique lumber & flooring: wide-board & random-width flooring; stair parts; custom milling; longleaf heart pine, chestnut, antique eastern white pine & other woods; wide-plank & random-width boards; cork flooring.



Longleaf Lumber supplied this antique oak flooring.

Longwood Antique Woods

859-233-2268; Fax: 859-455-9629

www.longwoodantiquewoods.com

Lexington, KY 40505

Supplier of antique flooring & vintage building materials: hand-hewn barn frames for home conversions, antique log homes & cabins; large variety of timbers & beams; antique stall doors from famous Kentucky farms; reclaimed brick.



Longwood provided the salvaged flooring used in this residence.

Mill Valley Bamboo Associates

415-925-1188; Fax: 415-925-6088

14 E. Sir Francis Drake Blvd.

Larkspur, CA 94939

Manufacturer of bamboo flooring: formaldehyde-free; custom specifications available; more than 60 styles.



These timbers being readied for shipping are from 400-year-old Chinese elms that Mountain Lumber reclaimed for various applications, including flooring.

Mountain Lumber Co.

800-445-2671; Fax: 434-985-4105

www.mountainlumber.com

Ruckersville, VA 22968

Supplier of antique globally reclaimed solid & pre-finished flooring, beams & architectural details: American chestnut, ancient Chinese elm, Cooper's oak, Historic Heart Pine & antique American oak; eco-friendly manufacturing.

Natural Floorcoverings

707-824-0914; Fax: 707-824-4366

www.naturalhomeproducts.com

Sebastopol, CA 95401

Supplier of floor coverings: cork, linoleum & FSC-certified timbers; recycled wood.

Old Wood Workshop, LLC

860-655-5259; No fax

www.oldwoodworkshop.com

Pomfret Center, CT 06259

Supplier of antique reclaimed & resawn wood flooring & vintage building materials: hand-hewn beams, antique doors & period iron hardware; manufacturer of custom tables & countertops in antique wood; mantels.



Reclaimed, hand-planed antique chestnut flooring supplied by Old Wood Workshop is available in widths from 9 to 14 in.

Pioneer Millworks

800-951-9663; Fax: 585-924-9962

www.pionermillworks.com

Farmington, NY 14425

Supplier of custom-sawn & -planed reclaimed timbers: for flooring, trim, doors, stairs, paneling & more; heart pine, Douglas fir, oak & other species.



Pioneer Millworks offers a wide range of reclaimed antique wood flooring, custom millwork and timbers.

The Woods Co.

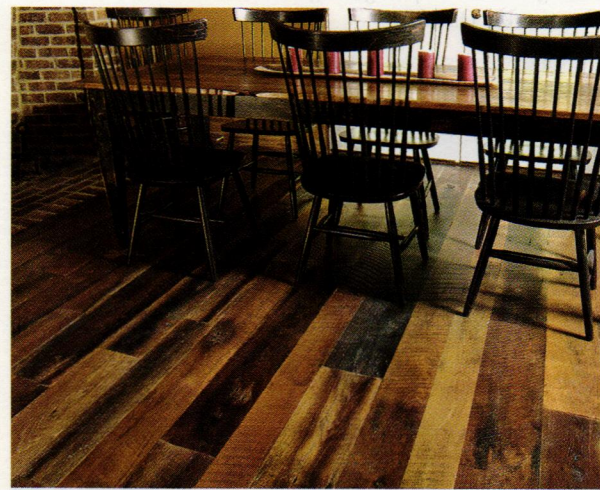
888-548-7609; Fax: 717-263-9346

www.thewoodscompany.com

Chambersburg, PA 17201

Manufacturer of wide-plank flooring from new wood & re-milled antique wood: heart pine, oak,

chestnut & yellow & white pine; surface-textured flooring; antique beams; stair treads & risers, floor vents, siding, paneling & more.



This antique oak Old Original-grade flooring was provided by The Woods Co.

What It's Worth

512-328-8837; Fax: same as phone

www.wiwpine.com

Austin, TX 78716

Manufacturer of antique longleaf pine flooring: Old Reveal, a rustic-grade floor that displays old saw marks; clear, defect-free quartersawn flooring; timbers.



This wide-plank Old Reveal flooring was supplied by What It's Worth.

Green Lighting & Electrical

Architectural Area Lighting, Inc.

714-994-2700; Fax: 714-994-0522

www.aal.net

La Mirada, CA 90638

Manufacturer & supplier of exterior lighting: architectural, decorative, high performance, dark-sky friendly; contemporary & traditional outdoor luminaires & poles; a carbon-neutral manufacturer.



The Providence is an energy-efficient outdoor luminaire from Architectural Area Lighting.

Lantern Masters, Inc.

818-706-1990; Fax: 818-706-1988

www.lanternmasters.com

Westlake Village, CA 91362

Custom designer & fabricator of lighting: chandeliers, lanterns, wall sconces & pendants; traditional, Tudor, French, Tuscan, Asian, Provencal & other styles; antique reproduction; gas lighting. Key in No. 267

Light Power/Genuine Antique Lighting

617-423-9790; Fax: same as phone
www.genuineantiquelighting.net
Boston, MA 02118

Supplier of restored antique lighting fixtures: ca. 1860s through 1940s.



This ca. 1870 East Lake chandelier from Light Power incorporates six lights.

Rejuvenation

888-401-1900; Fax: 800-526-7329
www.rejuvenation.com
Portland, OR 97210

Manufacturer of period-style lighting & hardware: door, bath, window & cabinet hardware; Victorian, Colonial Revival, Neoclassical, Arts & Crafts, Art Deco & Atomic Age; 12 finishes; direct delivery.



The Jefferson is one of many historic replication lighting fixtures available from Rejuvenation.

Remains Lighting

212-675-8051; Fax: 212-675-8052
www.remains.com
New York, NY 10001

Supplier of antique lighting: E.F. Caldwell & Co., Sterling Bronze Co. & Bradley & Hubbard; new wall & ceiling fixtures; lanterns, sconces & table & floor lamps; Jacobean through Art Moderne styles; UL certified.
Key in No. 1342

Thomas Lighting

502-420-9625; Fax: 502-420-9640
www.thomaslighting.com
Louisville, KY 40223

Supplier of traditional lighting fixtures: indoor & outdoor fixtures; Hampshire collection features energy-saving lamps.



The model PL5211-81 from Thomas Lighting's Calais family features etched seeded glass panels; it is 11 1/2 in. tall x 5 1/4 in. wide.

Westinghouse Lighting Corp.

800-999-2226; Fax: 215-464-4115
www.westinghouselighting.com
Philadelphia, PA 19154

Manufacturer of compact fluorescent lamps (CFLs): integral-ballast, screw-in & plug-in CFL replacements; dimming, 3-way, photo-sensing, full-spectrum, globe, interior & exterior flood CFLs; various sizes & wattages.

Green Exteriors - Roofing, Siding & Decking

Advantage Trim & Lumber Co, Inc

716-827-3916; Fax: 716-827-3916
www.advantagelumber.com
Buffalo, NY 14203

Supplier of Ipe decking, hardwood lumber & flooring: domestic & exotic wood species.

Artezanos Inc.

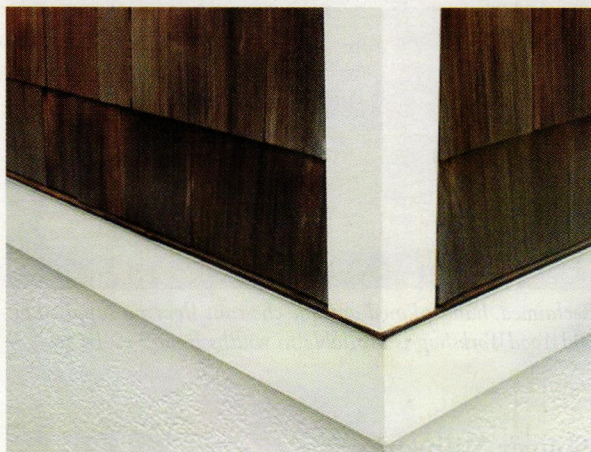
877-426-6233; Fax: 305-274-1992
www.artezanos.com
Miami, FL 33173

Manufacturer, distributor & importer of handmade clay roof tile, pavers & natural terra-cotta floor tile: salvaged tile; custom.

AZEK Building Products Inc.

877-275-2935; Fax: 570-504-1215
www.azek.com
Moosic, PA 18507

Manufacturer of low-maintenance exterior building products: AZEK Trim, AZEK Mouldings & AZEK Deck.



Low-maintenance architectural trim from AZEK can be used in a variety of applications.

Bear Creek Lumber

800-597-7191; Fax: 509-997-2040
www.bearcreeklumber.com
Winthrop, WA 98862

Supplier of wood flooring, paneling, roofing, fencing, new & recycled timbers & decking: hand-split, machine-cut & fancy-cut butt fire- & rot-retardant-treated shakes & shingles; quartersawn clapboard & siding; post & beam.



Bear Creek Lumber supplied the select knotty, tongue-and-groove Port Orford cedar for this residence.

Cedar Shake & Shingle Bureau

604-820-7700; Fax: 604-820-0266
www.cedarbureau.org
Sumas, WA 98295

Trade association: literature, design & application data for cedar roofing & siding; information on pressure impregnation for preservative & fire-retardant-treated materials & 20- to 25-year limited warranty.



A Cedar Shake & Shingle Bureau member provided the cedar roofing for this building; the shakes are lightweight and have a high insulation value.

CorrectPorch

877-332-5877; 207-284-5600
www.correctporch.com
Biddeford, ME 04005

Manufacturer of tongue-&-groove composite porch flooring: combines the traditional look of wood with the durability & low maintenance of composite material.



CorrectPorch tongue-and-groove composite porch flooring is designed to create the appearance of real wood.

Custom Tile Roofing

303-761-3831; Fax: 303-761-3839
www.customtileroofing.com
Denver, CO 80216

Supplier of roofing materials: salvaged clay & concrete tile.

Durable Slate Co., The

800-666-7445; Fax: 614-299-7100
www.durableslate.com
Columbus, OH 43201

Supplier of salvaged slate & clay tile roofing materials: can match colors & styles no longer produced.

GAF Materials Corp.

973-628-3000; Fax: 973-628-3865
www.gaf.com
Wayne, NJ 07470

Manufacturer of roofing: Timberline fiberglass asphalt shingle with wood look; Slateline imitation-slate shingles; Country Mansion shingles with natural-stone or slate look; metal roofing; stone veneer.
Key in No. 1178 for Grand Slate; 1179 for Country Estates; 1181 for Country Mansion; 1315 for Camelot; 9270 for Slateline

Gladding, McBean, Div. of Pacific Coast Bldg.

800-776-1133; Fax: 916-772-6718

www.gladdingmcbean.com

Roseville, CA 95747

Manufacturer of clay roof tile, terra cotta, chimney tops & caps, cornices, balustrades, piazza floor tile & garden pottery; CAD drawings; color matching.

Key in No. 6010



Gladding, McBean's 18-in. Cordova Monterey Blend roof tile was used on this building.

Greenstone Slate Co., Inc.

802-287-4333; Fax: 802-287-5720

www.greenstoneslate.com

Poultney, VT 05764

Quarrier of Vermont roofing slate: wide range of sizes, colors & weights; slate matching, graduated roofs, blending & contrasting; all effects.



Greenstone Slate manufactures and installs slate roofing in a variety of colors, shapes and sizes.

Inspire Roofing Products

866-288-2726; Fax: 800-709-9109

www.inspireroofing.com

Wixom, MI 48393

Supplier of roofing: 100% recyclable blend of dolomitic limestone & synthetic resins; 6 profiles; Class-A fire, Class-4 hail & 110-mph-wind uplift ratings; transferable 50-year limited warranty.

Key in No. 1606

Liberty Cedar

800-882-3327; Fax: 401-789-0320

www.libertycedar.com

W. Kingston, RI 02892

Supplier of decay-resistant wood roofing & siding: tapered, hand-split & resawn shakes; many patterns; custom runs; western red & Alaska yellow cedar, redwood, Douglas fir & mahogany; historical projects.



Decay-resistant cedar roofing and siding from Liberty Cedar can be installed in decorative patterns.

Ludowici Roof Tile, Inc.

800-945-8453; Fax: 740-342-0025

www.ludowici.com

New Lexington, OH 43764

Manufacturer of clay roof tile: wide variety of standard shapes, fittings, sizes & colors; matte, gloss, weathered, fire-flashed, sanded & combed finishes; ceramic slate replicas & slate color matching; custom colors & shapes.



Ludowici Roof Tile's lightweight ceramic shake tile is designed to look like wood and carries a 75-year warranty.

Nichiha Fiber Cement

866-424-4421; Fax: 770-805-9467

www.nichiha.com

Norcross, GA 30092

Manufacturer of 1/2-in.-thick fiber-cement siding that replicates brick, sandstone, stone, shakes & clapboard.

Reclaimed Roofs, Inc.

302-369-9187; Fax: 302-397-2742

www.reclaimedroofs.com

Greenville, DE 19807

Supplier of hard-to-find roofing slate & tile: reclaimed; clay & concrete tile; rigid mineral fiber shingles; matching services.



Reclaimed Vermont gray, green and purple slate was supplied by Reclaimed Roofs for this roof in Gladwyne, PA.

Renaissance Roofing, Inc.

800-699-5695; Fax: 815-547-1425

www.claytileroof.com

Rockford, IL 61125

Supplier of clay, concrete & salvaged tile: new and salvaged slate-roofing materials; database with over 2.5 million sq.ft. of materials available; experienced in all phases of roof restoration.

Santafe Tile Corp.

888-305-8453; Fax: 305-888-0050

www.santafetile.com

Miami, FL 33178

Manufacturer of clay brick pavers, clay roof tile & roof tile accessories: matte & gloss finishes; variety of shapes; more than 50 different colors plus custom colors.

Tile Roofs, Inc.

888-708-8453; Fax: 708-479-7865

www.tileroofs.com

Frankfort, IL 60423

Supplier & installer of new & salvaged clay tile & slate roofing: matches existing roofing for historic properties; tile-roof repair contracting; restoration services; clay, terra cotta, concrete & fiber cement.



Tile Roofs provided salvaged clay tile for this roof.

Green Mechanical Systems & Plumbing**ClimateMaster**

405-745-6000; Fax: 405-745-6058

www.climatemaster.com

Oklahoma City, OK 73179

Manufacturer of ground-source heat pumps: for commercial & residential use.

TOTO USA, Inc.

888-295-8134; Fax: 770-282-0002

www.totousa.com

Morrow, GA 30260

Manufacturer of energy-efficient plumbing: water-saving toilets & more.

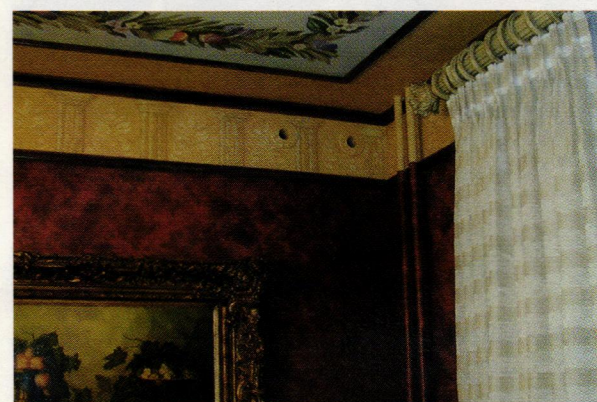
Unico System, Inc.

800-527-0896; Fax: 314-457-9000

www.unicosystem.com

Saint Louis, MO 63111

Supplier of mini-duct system: small flexible hoses for retrofitting HVAC systems into old buildings.



Unico's small-duct, high-velocity HVAC system takes less than 1/4 the space of a traditional system, making it ideal for historic buildings.

Green Structural Systems & Insulation**FischerSIPs Inc.**

800-792-7477; Fax: 502-778-0508

www.fischersips.com

Louisville, KY 40203

Manufacturer of FischerSIPs panels: lamination of expanded polystyrene foam core between two sheets of 7/16-in. oriented strand board; sizes from 4x8 to 8x24 ft.

Major Industries, Inc.

888-759-2678; Fax: 715-848-3336

www.majorskylights.com

Wausau, WI 54401

Manufacturer of skylights & translucent insulated wall panels: skylights can be glazed in glass, acrylic, polycarbonate twin-wall & translucent fiberglass; thermoformed acrylic domes (such as pyramids) & more.



Auburn glass is one of the daylighting solutions available from Major Industries.

Premier Building Systems

800-275-7086; 253-926-2020

www.pbspanel.com

Tacoma, WA 98424

Manufacturer of structural and non-structural EPS Foam panels for floors, walls, and roofs: provides fast, efficient construction of highly insulated, insect-repellant exterior walls & roofs.



Structural insulated panels are available from Premier Building Systems.

Green Paints & Finishes

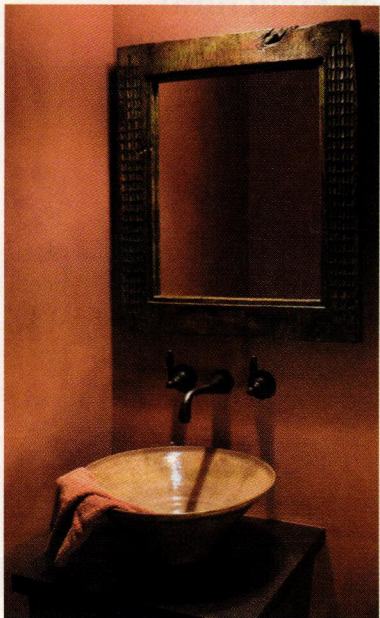
AFM/American Formulating & Manufacturing

619-239-0321; Fax: 619-239-0565

www.afmsafecoat.com

San Diego, CA 92101

Manufacturer of high-quality, low-odor, non-toxic paints, glazes, and stains. Products cure rather than dry to provide effective sealing properties, stop outgassing, and avoid or reduce indoor air pollution.



American Clay's earth plaster finish for walls and ceilings comes in a variety of styles and colors; it can contribute up to 7 LEED points.

American Clay Enterprises, Inc.

866-404-1634; Fax: 505-244-9332

www.americanclay.com

Albuquerque, NM 87113

Supplier of finishes for walls & ceilings: made of clays, aggregates & natural pigments; alternative to plaster & gypsum; non-flammable, resists mold; 'green' Marittimo finish made of reclaimed shells.

Benjamin Moore & Co.

800-344-0400; Fax: 201-474-1117

www.benjaminmoore.com

Montvale, NJ 07645

Supplier of Eco-Spec low-VOC, 100% acrylic, interior latex paint: available in primer/sealer, flat, eggshell & semi-gloss.

Cohalan Company, Inc.

302-684-3299; Fax: 302-684-5974

www.keimmineralsystems.com

Lewes, DE 19958

Supplier of Keim mineral silicate paint: produces organic 'liquid stone' finish; exterior & interior products; 370 standard plus custom colors.

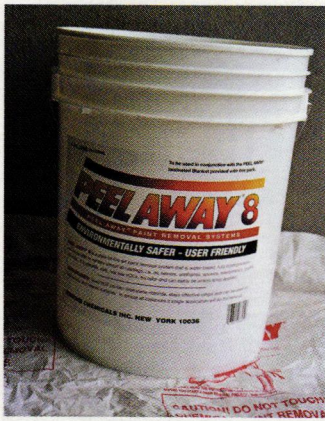
Dumond Chemicals, Inc.

212-869-6350; Fax: 212-764-5762

www.peelaway.com

New York, NY 10036

Manufacturer of paint removers: Peel Away 6 & 7 made from biodegradable materials; contain non-hazardous dibasic ester solvent rather than methylene chloride or caustic hydrofluoric acid.



Peel-Away 8 is a new biodegradable, fume-free paint stripper from Dumond Chemicals.

Fine Paints of Europe

800-332-1556; Fax: 802-457-3984

www.finepaintsofeurope.com

Woodstock, VT 05091

Importer & distributor of oil-based paints from Holland: full line of finishes ranging from matte wall & ceiling paint to brilliant gloss enamel; custom tinting.

Old Fashioned Milk Paint Co., The

866-350-MILK; Fax: 978-448-2754

www.milkpaint.com

Groton, MA 01450

Manufacturer & worldwide distributor of genuine milk paint: all natural & zero VOCs; 20 historic colors; comes in powder form; add water & mix to desired consistency; SafePaint for walls now available; since 1974.

Key in No. 5880



Old Fashioned Milk Paint's product, a natural, petrochemical-free paint, was used on this reproduction Taunton chest, which was hand-painted by Anne Thibau.

Sutherland Welles Ltd.

800-322-1245; Fax: 802-635-2722

www.tungoilfinish.com

North Hyde Park, VT 05665

Manufacturer of pure, low-toxic polymerized tung-oil finishes: for wood or any porous surface; creates a hand-rubbed, old-world patina; easy to apply & maintain; extensive technical support.



Low-toxic polymerized tung-oil finishes from Sutherland Welles create a lasting patina on new wood.

TransMineral USA, Inc.

707-769-0661; Fax: 707-769-0352

www.limes.us

Petaluma, CA 94952

Importer & distributor of natural hydraulic lime from France: lime paints, plasters & stuccos.

Real Milk Paint Co. LLC, The

1-800-339-9748; Fax: 215-538-5435

www.realmilkpaint.com

Quakertown, PA 18951

Manufacturer of authentic milk paint & pure tung-oil wood finishes: paint in 28 colors; tung oil can be used on stone & metal.

Green Adhesives, Caulking & Sealants

Armacell LLC

919-304-3846; Fax: 919-304-3720

www.armacell.com

Mebane, NC 27302

Supplier of low-VOC spray adhesive: hexane- & toluene-free Armaflex 520 BLV; used with HVAC sheet & roll insulation; no chlorinated solvents or ozone-depleting compounds.

Green Glue Co.

866-425-8893; Fax: 701-232-1332

www.greengluecompany.com

West Fargo, ND 58078

Supplier of noise-reduction products: Green glue compound & sealant; noise-proofing clips; joist tape.

Siroflex

864-458-9094; Fax: 864-458-9092

www.siroflexinc.com

Greenville, SC 29616

Manufacturer of caulks & sealants: over 100 stock colors available.

Key in No. 1658



HybriFix is one of the many caulk options available from Siroflex.

Salvaged & Recycled Materials

Antique & Vintage Woods of America

518-398-0049; Fax: 518-398-4011

www.antiqueandvintagewoods.com

Pine Plains, NY 12567

Supplier of reclaimed & recycled lumber: wide-plank flooring in various species up to 20 ft. long; Signature brand antique plank in tobacco barn oak, chestnut, mushroom wood & other species; hand-hewn & sawn beams up to 42 ft.

Antique Lumber Corp.

617-548-1829; Fax: 617-884-5120

www.antiquelumber.net

Chelsea, MA 02150

Supplier of vintage wood: antique & salvaged timbers & boards; antique wood flooring; random-width & wide-board flooring.

Board & Beam

860-868-6789; Fax: 860-868-0721

www.boardandbeam.com

Washington Depot, CT 06793

Supplier of antique barns, lumber & flooring: hand-hewn beams; Shaker-style tables in oak, white & yellow pine & chestnut; restoration of Colonial structures.

Brandt, Sylvan

717-626-4520; Fax: 717-626-5867

www.sylvanbrandt.com

Lititz, PA 17543

Supplier of 18th- & 19th-century building materials salvaged from old houses & barns: columns, doors, mantels, sinks & bathtubs; antique & resawn flooring; antique heart pine, ancient oak, chestnut, white pine & hemlock; radiators; since 1960.

Key in No. 3950

Carlisle Restoration Lumber

800-595-9663; Fax: 603-446-3540

www.wideplankflooring.com

Stoddard, NH 03464

Manufacturer of wide-plank flooring & paneling: crafted from hand-selected old growth & antique woods; widths up to 20 in. & lengths up to 16 ft.; antique oak, chestnut & heart pine; original-surface barn siding & milled barn siding.

Key in No. 5580

Carlson's Barnwood Co.

309-522-5550; Fax: 309-522-5123

www.carlsonsbarnwood.com

Cambridge, IL 61238

Supplier of recycled barn-wood planks, re-milled antique flooring, dimensional lumber & timbers in various shades & types: cupolas, porch poles, siding, milled & barn lumber, flooring & paneling in pine & oak.

Key in No. 2744

Cascadia Forest Goods, LLC

541-485-4477; Fax: 541-485-1852

www.cascadiaforestgoods.com

Dexter, OR 97431

Supplier of FSC-certified & recycled forest products: dimensional lumber, decking, timbers, beams, siding, hardwood & softwood veneers, flooring, paneling & trim; from Pacific Northwest & British Columbia; many species.

Centre Mills Antique Floors

717-677-9698; Fax: 717-334-6223

www.centremillsantiquefloors.com

Aspers, PA 17304

Manufacturer & distributor of wide-plank, wood flooring from antique barns: weathered barn siding,

hewn barn timbers; oak, elm, maple & other hardwoods; heart pine flooring from Southern barns; oak, chestnut, walnut & other flooring

Chestnut Specialists, Inc.

860-283-4209; Fax: same as phone

www.chestnutspec.com

Plymouth, CT 06782

Supplier of re-milled flooring from antique barn lumber: authentic antique planks, hewn beams, weathered siding, original flooring, antique heavy timber & salvaged logs for milling.

Key in No. 8780



Reclaimed chestnut flooring from Chestnut Specialists creates an historic environment in this room.

Conklin's Authentic Antique Barnwood

570-465-3832; Fax: 570-465-3835

www.conklinsbarnwood.com

Susquehanna, PA 18847

Wholesale distributor of antique barn wood & hand-hewn beams: wide-board, strip & random-width flooring; white pine, chestnut, antique heart pine, pine, antique oak & hemlock; hewn rafters, pole rafters & half-rounds.



Conklin's Authentic Barnwood supplied recycled antique oak for this flooring.

Country Road Associates, Ltd.

845-677-6041; Fax: 845-677-6532

www.countryroadassociates.com

Millbrook, NY 12545

Supplier of 19th-century reclaimed flooring materials: white pine, hemlock, heart pine, white oak, chestnut & walnut; widths from 3-18 in.; hand-hewn beams & barn siding; cabinetry & farm tables.

Key in No. 7480

Eco by Cosentino

281-494-7277; Fax: 281-494-7299

www.ecobycosentino.com

Stafford, TX 77477

Manufacturer of recycled countertop material: Eco by Cosentino made of 75% recycled materials; mirrors, glass, porcelain & industrial furnace residuals; 10 colors, 2 textures.



Crystal Ash is one of 10 colors available from Eco by Cosentino; the countertop is made of 75% post-consumer recycled materials.

Free State Timbersmiths

913-897-5262; Fax: 913-897-1459

www.freetatetimbersmiths.com

Stilwell, KS 66085

Custom fabricator & distributor of timber frames: recycled timbers; trusses; timber-frame restoration.

Gavin Historical Bricks Inc.

319-354-5251; Fax: 319-688-3086

www.historicalbricks.com

Iowa City, IA 52245

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Key in No. 191

Good Time Stove Co.

413-268-3677; No fax

www.goodtimestove.com

Goshen, MA 01032

Supplier of antique kitchen ranges & heating stoves: ca. 1840-1930; restored enamel, cast iron, wood & wood/gas combos; electric conversions; wood- & gas-burning fireplaces & stoves.



Authentic antique kitchen ranges and heating stoves are available from Good Time Stove.

Goodwin Heart Pine Co.

800-336-3118; Fax: 352-466-0608

www.heartpine.com

Micanopy, FL 32667

Manufacturer of antique river-recovered heart pine & heart cypress reclaimed from Southern rivers: for flooring, stair parts, furniture & moldings; building-reclaimed wood; custom orders; 15 grades.

Key in No. 1330

House of Antique Hardware

888-265-1038; Fax: 503-233-1312
www.houseofantiquehardware.com
Portland, OR 97232

Supplier of door, window, cabinet, furniture, electrical & bath hardware: original antique & vintage reproductions; Federal, Victorian & Arts & Crafts styles; hardware specialists available to assist with renovation projects.

Key in No. 339

Longleaf Lumber, LLC

617-871-6611; Fax: 617-871-6615
www.longleaflumber.com
Cambridge, MA 02138

Supplier of antique lumber & flooring: wide-board & random-width flooring; stair parts; custom milling; longleaf heart pine, chestnut, antique eastern white pine & other woods; wide-plank & random-width boards; cork flooring.

Key in No. 272



Longleaf Lumber salvages old-growth lumber and beams from historic buildings to create new flooring.

Longwood Antique Woods

859-233-2268; Fax: 859-455-9629
www.longwoodantiquewoods.com
Lexington, KY 40505

Supplier of antique flooring & vintage building materials: hand-hewn barn frames for home conversions, antique log homes & cabins; large variety of timbers & beams; antique stall doors from famous Kentucky farms; reclaimed brick.



This Sheppard's Oak antique flooring by Longwood was produced from barn siding.

Old Barn Wood Co.

608-356-8849; No fax
www.old-barn-wood.com
Baraboo, WI 53913

Supplier of recycled wood from old barns: barn wood, siding & beams; recycled & reclaimed lumber & timber; paneling & wood ceilings from antique wood; shipping nationwide.

Pine Hall Brick Co.

800-334-8689; Fax: 336-721-7517
www.americaspremierpaver.com
Winston Salem, NC 27105

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Pine Hall Brick's StormPave permeable clay paver allows rain-water to filter down through a specially constructed paving system and dissipate into the soil, rather than carry excess pollutants into storm drains; it contains 53% pre-consumer recycled content.

Pioneer Millworks

800-951-9663; Fax: 585-924-9962
www.pionermillworks.com
Farmington, NY 14425

Supplier of custom-sawn & -planed reclaimed timbers: for flooring, trim, doors, stairs, paneling & more; heart pine, Douglas fir, oak & other species.



Pioneer Millworks offers a wide range of reclaimed antique wood flooring, custom millwork and timbers.

Recycling The Past

609-660-9790; Fax: 800-878-3251
www.recyclingthepast.com
Barnegat, NJ 08005

Supplier of antiques & salvaged materials: door hardware, wood flooring, ceramic tile, fencing, interior lighting, mantels, bathroom & kitchen sinks, radiators, toilets, architectural antiques, building materials, glass & more.



This historic salvaged sink is one of many items available from Recycling The Past.

The Woods Co.

888-548-7609; Fax: 717-263-9346
www.thewoodscompany.com
Chambersburg, PA 17201

Manufacturer of wide-plank flooring from new wood & re-milled antique wood: heart pine, oak, chestnut & yellow & white pine; surface-textured flooring; antique beams; stair treads & risers, floor vents, siding, paneling & more.



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Vintage Log & Lumber, Inc.

304-445-2300; Fax: 304-445-2249
www.vintagelog.com
Alderson, WV 24910

Manufacturer of antique hand-hewn log cabins & timber-frame barns; hand-hewn beams, chestnut lumber, antique oak, poplar & pine for flooring & millwork; hand-cut foundation & chimney stone; architectural salvage.

Vintage Timberworks

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www.vintagetimber.com
Temecula, CA 92592

Supplier of recycled & reclaimed old lumber, antique timber, hand-hewn barn beams & boards & salvaged rustic flooring: reclaimed from dismantling antiquated structures throughout the U.S., Canada & Australia; FSC certified.

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Newport, RI 02840
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www.allbrightarch.com
Severna Park, MD 21146
410-349-8838; Fax: 410-544-7333
David Gene Bullock, AIA, LEED AP

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www.archerbuchanan.com
West Chester, PA 19382
610-692-9112; Fax: 610-692-9707
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Barnes Vanze Architects

www.barnesvance.com
Washington, DC 20007
202-337-7255; FAX: 202-337-0609
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Firm has completed several hundred projects over the past 20 years in a variety of types & scales: high-end residential, institutional & commercial projects; commitment to sustainable design strategies & green systems; also has office in Middleburg, VA.

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www.blta.com
Philadelphia, PA 19107
215-563-3900; Fax: 215-563-5998
Sherman Aronson, AIA, LEED AP

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www.cpgoebel.com
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410-820-9176; Fax: 410-820-4044
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www.chesshirarchitecture.com
Portland, OR 97209
503-228-3273; Fax: 503-228-1692
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www.rogersarchitects.com
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Lansdale, PA 19446
215-393-9192; Fax: 215-393-3637
Constance Lezenby, LEED AP, CSBA

Firm specializes in renovations, additions & the reuse of older buildings: portfolio includes historic Quaker Meetinghouses, churches, old homes converted to offices & residential restoration & renovation; currently converting a 20th-century baseball factory into affordable housing for Habitat for Humanity.

Cooper Johnson Smith Architects, Inc.

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813-273-0034; Fax: 813-273-0079
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David M. Schwarz, AIA, LEED AP

Full-service architecture & planning firm founded in 1976 with offices in Washington, DC, & Ft. Worth, TX; Historic preservation & new construction projects throughout the U.S.

Duany Plater-Zyberk & Company

www.dpz.com
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305-644-1023; Fax: 305-644-1021
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Full-service urban planning & architecture firm: offices in Miami, Washington, DC, & Charlotte, NC; almost 30 years of experience; known for Seaside & other New Urbanist communities; principals & co-founders Andres Duany & Elizabeth Plater-Zyberk co-founded the Congress for New Urbanism & were awarded the 2008 Richard H. Driehaus prize.

Frazier Associates

www.frazierassociates.com
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Tom Clayton, AIA, LEED AP

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Christopher Widmer, AIA, LEED AP

Energy efficiency & renewable energy consulting, design & development firm: assists individuals, non-profit organizations, municipalities, government agencies, developers & businesses in planning & funding energy efficiency improvements, renewable energy systems & LEED-certified design for new & existing buildings.

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www.halpernarchitects.com
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www.historicalconcepts.com
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770-487-8041; Fax: 770-487-5418
Kevin P. Clark, AIA, LEED AP

Firm founded in 1982 incorporates Classical scale & proportion, vernacular ideology, historical precedent & sustainability: diverse portfolio spanning a wide range of styles & regions; specifies high performance insulation & energy efficient mechanical systems; utilizes indigenous & reclaimed materials when possible; currently working on several projects with goal of achieving LEED for Homes & LEED for Neighborhood Development certification.

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www.hobbsarchitects.com
Pittsboro, NC 27312
919-545-2004; Fax: 919-545-9002
Grimley Hobbs, AIA, LEED AP; Taylor Hobbs, AIA, LEED AP

Firm focuses on creative sustainable design: aspects include enhanced framing techniques, foam insulations, high efficiency HVAC systems including radiant floor systems, water conservation techniques with plumbing fixtures & rainwater harvesting for irrigation, & passive solar orientation with natural light & ventilation.

Houghland Architecture, Inc.

www.houghlandarchitecture.com
Charlotte, NC 28204
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Gray Houghland, AIA, LEED AP

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Joseph & Joseph Architects

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 Kristine Sprague, AIA, LEED AP

Firm with extensive experience in additions, renovations & new homes using green design principles: focus on “not so big” design & green materials & construction techniques; historic restoration of barns, colonial homes & Gilded Age mansions.

Moule & Polyzoides, Architects & Urbanists

www.mparchitects.com
 Pasadena, CA 91101
 626-844-2400; Fax: 626-844-2410
 David Thurman, LEED AP

Firm established in 1982 designs buildings, places, neighborhoods & towns in an environmentally sustainable fashion: goals include reinvigorating civic life & celebrating urbanity in the public realm by restoring the urban cores of cities & providing an alternative to suburban sprawl in order to preserve the environment; over 300 completed projects in the U.S. & around the world; towns & villages, transit-oriented developments, neighborhoods, districts, corridors, codes, environmental sustainability, civic architecture, campus architecture & planning, houses, hotels & historic preservation.

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 Miami Beach, FL 33139
 786-276-6000; Fax: 786-276-6200
 Steve Mouzon, LEED AP

Firm founded the Original Green initiative several years ago: developing a method by which other designers can also have Original Green practices; principal Steve Mouzon lectures frequently on the Original Green around the country & abroad.

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 Glenwood Springs, CO 81601
 970-945-6738; Fax: 970-945-6738
 Dave Argo, LEED AP

Firm focuses on energy efficiency, high-performance thermal envelopes, sustainable products/materials, durability & environmentally sensitive site planning.

Paul Macht Architects

www.machtarchitects.com
 Rydal, PA 19046
 215-572-7511; Fax: 215-572-0577
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Firm founded in 1990 to provide architectural design services to clients seeking sustainable, energy efficient & healthy homes & workplaces.

Richard Miller Architects

www.richardmillerarchitect.com
 New Paltz, NY 12561
 845-255-4480; No fax
 Richard Miller, AIA, LEED AP

Firm specializes in residential & commercial green architectural design: new construction, additions, historic rehabilitation, & accessible renovations; solar design & sustainable design principles are a large part of projects.

River Architects

www.river-architects.com
 La Crosse, WI 54601
 608-785-2217; Fax: 608-785-2214
 Peter Zirbel, AIA, LEED AP

Collaborative design firm incorporates cost-effective sustainable design strategies into projects: historic, religious, residential, campus, commercial & civic projects.

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 San Diego, CA 92106
 619-296-2796; Fax: 619-224-2825
 Mark Christopher, LEED AP

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Scott + Lucido Architects

www.slarx.com
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 818-395-5589; No fax
 Joseph Lucido, Assoc. AIA, LEED AP

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www.selinandselin.com
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 802-985-0127; Fax: 802-985-0138
 Stephen Selin, LEED AP

Firm designs homes & other projects influenced by styles from 100 years ago while incorporating contemporary sustainable & renewable strategies.

Urban Design Associates

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 Pittsburgh, PA 15219
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 Gregory A. Weimerskirch, AIA, ADG, LEED AP

Urban design & architectural firm: specializes in creating sustainable neighborhoods, towns & cities for existing & new communities; urban design, pattern books & architecture; has completed more than 1,800 projects in communities in the U.S. & Europe.

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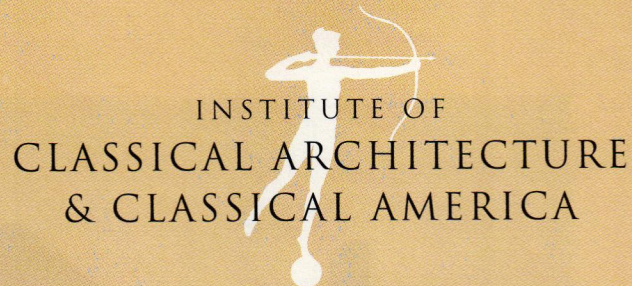
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 Tere O'Connell, AIA, LEED AP

Firm specializes in the preservation of historic public & residential buildings, emphasizing the use of durable & long lasting materials.

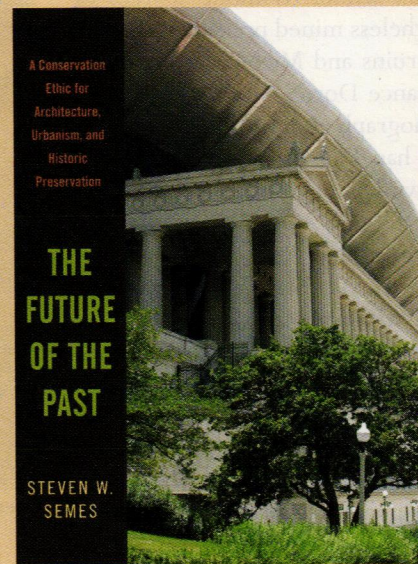
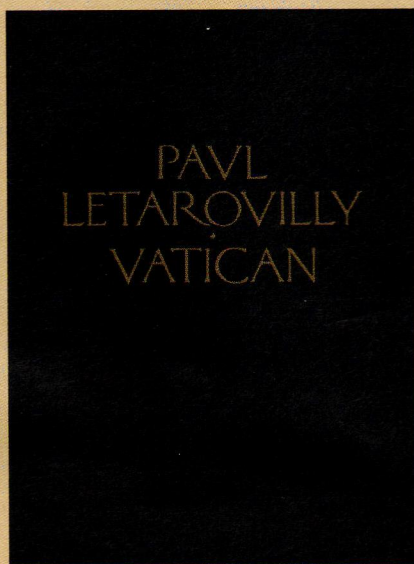
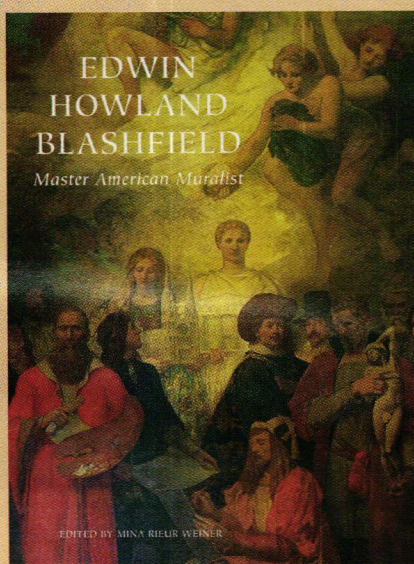
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EDWIN HOWLAND BLASHFIELD: MASTER AMERICAN MURALIST

Mina Rieur Weiner, Editor, with contributors Anne Day, Jeff Greene, Gillian Britta Randell, and Anne E. Samuel

Edwin Howland Blashfield (1848 – 1936) rose to prominence as a muralist during the “American Renaissance,” the period between the 1893 World’s Columbian Exposition and the United States’ entry into World War I. Blashfield’s monumental work can be viewed in courthouses, state capitols, churches, universities, museums, and other places across the United States. New scholarship highlights Blashfield’s contributions to the beauty of civic spaces and his lasting influence on public art in America.

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LE VATICAN ET LA BASILIQUE DE SAINT PIERRE (REPRINT)

By Paul M. Letarouilly

Paul Letarouilly, author of the magisterial ‘Edifices de Rome Moderne’, devoted many years of his life to compile and draw the intricate details and decorative elements of the most breathtaking buildings in Italy’s Vatican City, including St. Peter’s Basilica, the Sistine Chapel, the Pontifical Palace, and the Villa Pia. ‘Vatican’ served as an unparalleled sourcebook of everything from plans, elevations, interior room views, and perspective drawings to doorframes, fountains, domes, cornices, and moldings. It is often credited as being one of the primary catalysts for generating the American Renaissance style, the results of which can be seen in any capital city in America.

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THE FUTURE OF THE PAST: A CONSERVATION ETHIC FOR ARCHITECTURE, URBANISM, AND HISTORIC PRESERVATION

By Steven W. Semes

With contemporary design being redefined by the recovery of the historic languages of traditional architecture, preservation must look beyond the supposed difference between historic settings and “the architecture of our time.” Semes sets out a comprehensive argument for new traditional architecture that continues the style and character of historic buildings. He makes a persuasive case that context matters and that new buildings and additions to old buildings should be harmonious with their neighbors.

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Country House Chameleon

Edwin Lutyens: Country Houses

by Gavin Stamp

The Monacelli Press, New York, NY; 2009

192 pages; hardcover; 200 duotones; \$65

ISBN 978-1-58093-237-0

Reviewed by Eve M. Kahn

Edwin Lutyens (1869-1944), the prolific British architect, had virtually no formal education except for a few years at a London art school. Without degrees or mentors, he nonetheless mined precedents as varied as Shropshire ruins and Michele Sanmicheli's rusticated Renaissance Doric columns. In reissuing this 2001 monograph about Lutyens' country houses, Monacelli has done a favor for architects seeking ideas for synthesizing historical narratives into buildings that tell new stories.

Alongside insightful and lively text by architectural historian Gavin Stamp, the volume reprints black-and-white photos that *Country Life* commissioned between 1900 and 1931. The 22 projects profiled do not represent the architect's full spectrum; *Country Life* editors were conservative. "Houses that were considered eccentric," Stamp writes, "seem not to have been photographed." He has nonetheless assembled images that convey Lutyens' restless imagination.

Stamp speculates that Lutyens' creativity derived partly from childhood boredom. "Ned," as his intimates called him, "had rheumatic fever when young and was considered too delicate" to attend school along with his numerous siblings. He was one of 13 children of oddly matched parents:



Renaissance houses by Palladio and Sanmicheli inspired this Yorkshire estate. Photos: Country Life Picture Library

Mary Theresa Gallwey, a Protestant Irish policeman's daughter, and Charles Henry Augustus Lutyens, an unsuccessful painter of German ancestry (the original family name was Lützens).

Edwin spent much of his childhood at loose ends in Surrey, roaming construction sites, visiting carpenters' workshops, befriending craftspeople, and sketching buildings in accurate perspective. As his daughter Mary recalled in a 1980 biography of her father, "He would carry about with him in his wanderings a small pane of clear glass and several pieces of soap sharpened to fine points. Looking through the glass at some detail of a building he wanted to learn about he would trace it with the soap." Such colorful quotes from family memoirs, and from critics through the ages, spice the whole text.

Mary also noted that her father had "no real interests outside his creative work." By age 20 he had set up a solo practice and started cultivating the nouveaux riches who would be his best early patrons — although he eventually built up his client circle to include princesses and the British Viceroy in Delhi. He was a portly, bespectacled workaholic with a strange home life: his wife Emily Lytton, an earl's daughter, became a celibate Theosophist after their fifth child was born. Lutyens meanwhile piled on projects renowned for their unpredictable designs.

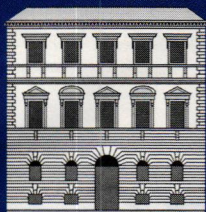
Stamp vividly describes the houses' extremes of austerity or picturesqueness. With equal flair, Lutyens fashioned cornice-less faceted planes of granite for Castle Drogo on a remote Devon cliff, and stacked bays, gables, balconies and corbelled chimneys at Fulbrook House in suburban Surrey. The book details the hefty construction budgets (Lutyens was notorious for going over budget) and quaint-sounding materials specs like Pulborough stone, Horsham roof slates and white chalk bands wittily striping brickwork. Stamp finds room for gossipy thumbnail biographies of clients too. We learn which aristocratic suffragette ruined her health while enduring force-feedings in jail, which Parliamentarian was a "compulsive golfer," and which ex-wife of Cary Grant practiced the "cult of the tub" by having her Oxfordshire bathroom lined in pink onyx.

Partly because Lutyens' patrons and projects were so diverse, critics over the years have vehemently disagreed about his legacy. Modernists have argued that "Lutyens had perverted the course of modern English architecture," Stamp reports, while traditionalists sometimes fault the architect for "too vigorous pursuit of the picturesque." Stamp himself leans somewhat Modernist — he would have preferred more "distinctively modern domestic architecture balanced between tradition and abstraction." But he nonetheless evaluates each design on its own stylistic merits. At the domed Classical palace in Delhi, "Everywhere there is invention, and controlled fantasy," he writes, while the caliber of Lutyens' gabled houses ranges in his estimation from "accomplished games with the Picturesque vernacular language" to "an unsatisfactory essay in streamlined-'olde-worlde-oaky'-Tudor."

This thickly illustrated book allows readers to form their own opinions. "Houses by Lutyens present a wide and sometimes paradoxical range of images, allowing very different interpretations," Stamp concludes. "There is something in them for everybody." ■



Pegged oak timbers and a half-timbered screen support a stairwell in a Norfolk mansion called Overstrand Hall.



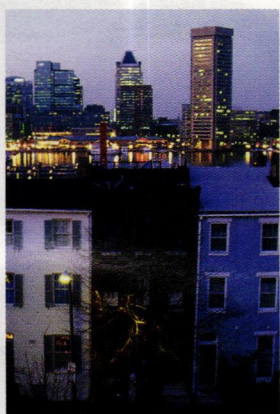
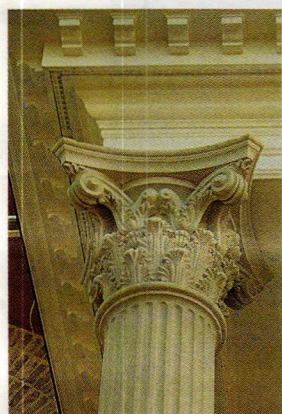
TRADITIONAL BUILDING

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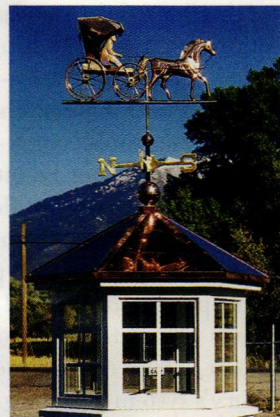
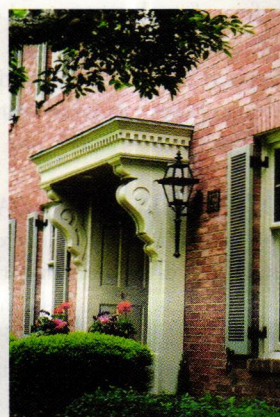
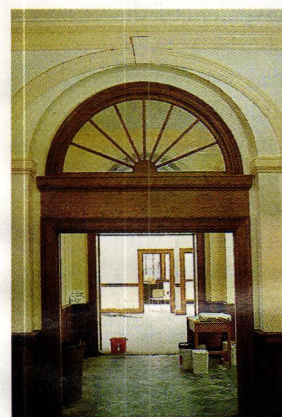
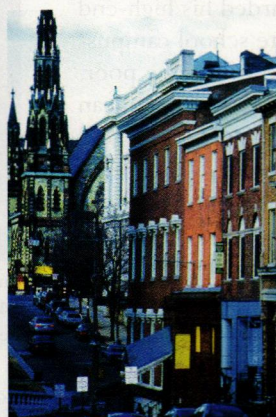
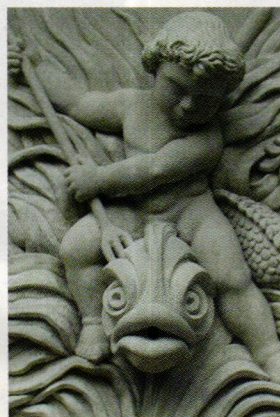
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The Pursuit of Affordability

The Architecture of Grosvenor Atterbury

by Peter Pennoyer and Anne Walker

W.W. Norton & Company, New York, NY; 2009

288 pages; hardcover; 46 color and 343 duotone photos; \$75

ISBN 978-0-393-73222-1

Reviewed by Eve M. Kahn

Oh, the names that Grosvenor Atterbury could have dropped, had the architect been a name dropper. While running a dozen-staffer practice in New York from the 1890s to the 1950s, he built up a roster of repeat clients from families like the Vanderbilts, Rockefellers, Whitneys and Havemeyers. The celebrity customers also included Seth Low, a mayor of New York, and the violinist Efrem Zimbalist. Even some of Atterbury's collaborators on 1,300 projects were the bold-face likes of the Olmsteds and Louis Comfort Tiffany.

So why is Grosvenor Atterbury (1869-1956) himself so little known? "Never heard of him," many bookstore browsers will mutter upon spotting this masterful monograph, or so architect Robert A. M. Stern predicts in the volume's foreword. The authors, architect Peter Pennoyer and historian Anne Walker, have previously written thorough, lively tributes to early-20th-century traditionalist firms: Delano & Aldrich and Warren & Wetmore. This is the research team's first book devoted to a solo practitioner, and Atterbury is also perhaps the most versatile and big-hearted architect they have ever analyzed.

Atterbury, the Yale-trained son of a successful corporate lawyer, didn't drop names much partly because he seems to have regarded his high-end projects — townhouses, country estates, clubhouses, elite school campuses — as testing grounds for proposals to uplift architecture for the poor. "The matter of the housing of the people," he told New York's Republican Club in 1916, "is one of fundamental importance if you wish to create and foster an esthetic sense that can grow and blossom." All society would benefit, he added, when philanthropists help eradicate "dark rooms in slums of the most hideous character."

A short, dapper, imperious character, he spent countless hours trying to improve low-cost housing. The pro bono struggle did benefit his reputation: Lewis Mumford, normally a skeptic of traditionalist architects, described Atterbury as "fully alive to the social responsibilities — and economic conditioning — of architecture." Atterbury retired in the 1950s so impoverished that the Rockefellers ended up paying his medical bills. But his influence on idealistic postwar architects was great, and the tenants in his projects were apparently quite content.

Pennoyer and Walker vividly describe Atterbury's "model tenements" in New York, which were gifts to passersby and occupants alike. Iron balconies, arched windows and stone trim graced the brick facades, and



In 1913, Atterbury began the design of an Italian Renaissance-style house on Manhattan's Upper East Side for Ernesto and Edith Fabbri; the second-floor hall is seen from the library. All photos: Jonathan Wallen

communal gardens thrived on the rooftops. Courtyards let breezes flow through apartments with marble stairwells, private bathrooms and gas ranges that "raised the standards for safety, hygiene, and convenience," the authors note. Atterbury brought advancements to the suburbs as well, designing gabled and trellis-wrapped houses at subdivisions for factory workers and coal miners. The house plans available were full of choices; shutters alone could come with cutouts shaped like windmills, cats, moons, stars, storks or rabbits.

To push the envelope of flexible low-budget design, Atterbury set up a makeshift lab at his Southampton country house and experimented with prefabricated concrete wall panels. He estimated that they would cost a few cents per cubic foot, and require a few days to assemble into fireproof structures complete with molded faux half-timbering. He only won over one client, however: in Queens, an apartment developer incorporated Atterbury's system into the ground floors of a bland 14-building complex. Although the architect did not manage to "change the housing industry on a widespread basis," Pennoyer and Walker observe, "Atterbury proved the viability of prefabrication."

What makes his foresighted inventions all the more extraordinary is that he meanwhile ran such a prolific office. He realized extravagant private homes, barn complexes, churches, office towers, hospitals, museums, national park facilities and civic and institutional gathering spaces scattered from New York's City Hall and Metropolitan Museum of Art to the Rincon Mountain foothills in Tucson, AZ. Pennoyer and Walker detail his construction specs down to the flush joints in ashlar stonework and floors made of Nailcrete (his own formula of nail-able concrete, adopted by other prominent architects including Cass Gilbert and Bertram Goodhue). Atterbury's virtuosity in materials extended from rustic peeled logs and acid-treated broken tiles to formal linenfold paneling and corbels shaped like fairytale creatures. The authors honestly evaluate which designs turned out "ungainly and unresolved," and which amount to "a masterful composition of picturesquely arranged porches, piazzas, towers, and shifting rooflines."

The book could have used more color pictures, more plate references and more notes in the text about which works survive, so that readers do not have to keep flipping to the catalogue raisonné at the back. But while you are rifling the back pages, check out the 400-odd footnotes. Just admire the tenacity of Pennoyer and Walker, plodding through housing authority reports and the minutes of charity board meetings. These scholars have ventured, as Stern points out, into "virtually uncharted territory," in pursuit of "an architect whose name is all but lost to the discourse." ■



In 1907, Grosvenor Atterbury restored the Governor's Room at New York's City Hall. He re-created long-lost 1810s woodwork, cornices, mantels and ceiling plasterwork based on original drawings by John McComb, Jr.

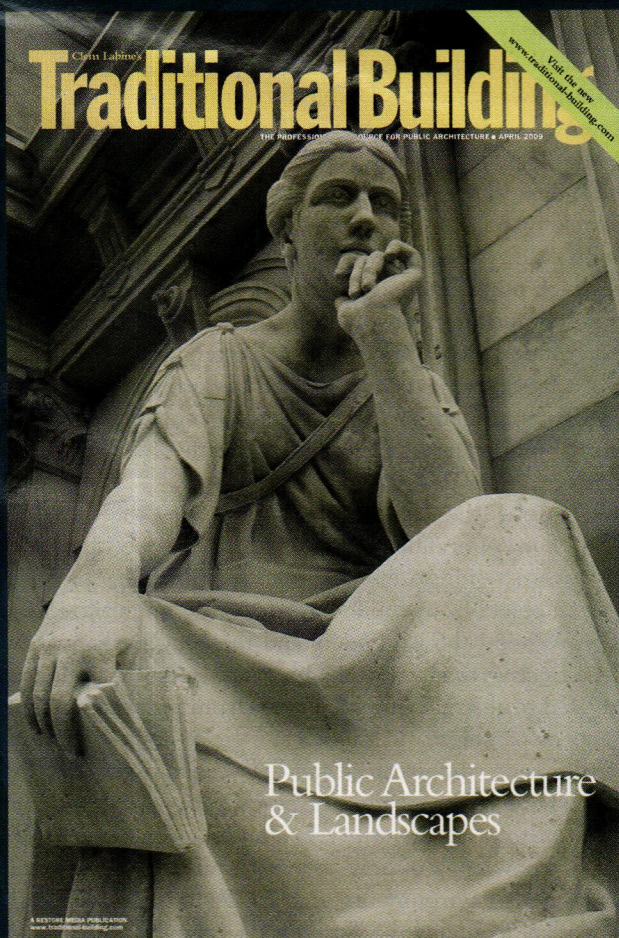
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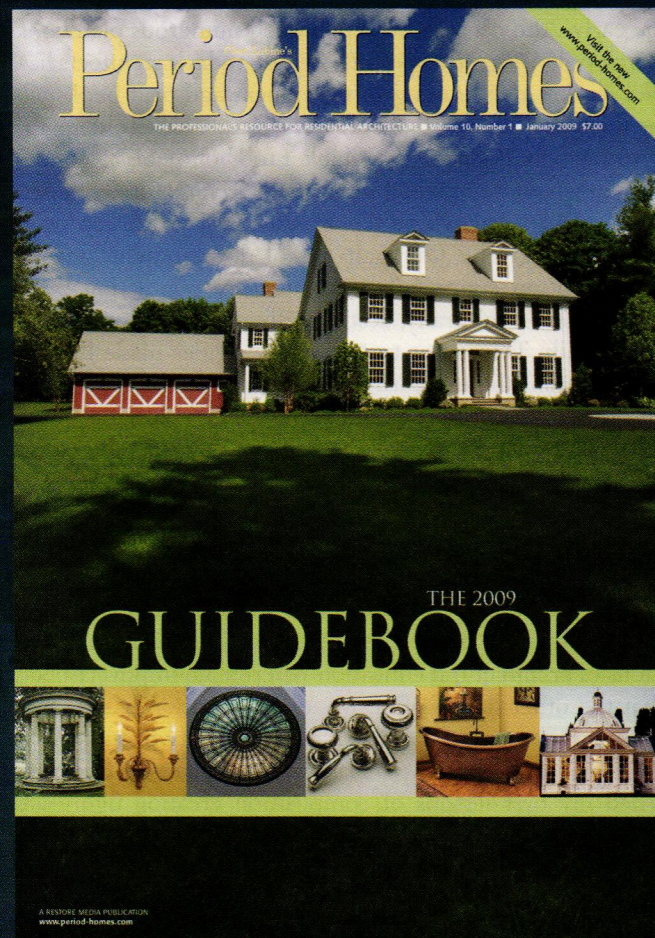
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Diversity in Education

By Christine G. H. Franck

Experiencing diverse points of view elucidates the strengths and weaknesses of each, reveals their common ground and allows one to discover how each may be improved. In recent years I've had just such an experience teaching design studios in two schools of architecture influenced by different traditions: one Modernist, the other Classical.¹ Teaching the same design problem in different settings, I have found students with quite varied knowledge, skills and deficits. From this I am certain that the future will be best served if architectural education draws from both the wisdom of tradition and the lessons of Modernism.

In 2007 I was appointed Harrison Design Scholar at the Georgia Institute of Technology's College of Architecture and co-taught an elective studio with Elizabeth Dowling. Subsequently, in 2009, I served as visiting professor at Notre Dame's School of Architecture, teaching fourth-year studio. In each studio I assigned the same project: a house. Students studied an American domestic architectural tradition and then applied those lessons to the design of a new house. But not just any house. Instead, using the statistics and homebuyer preferences tracked by the National Association of Home Builders, they tackled the "average American house."

Remarkably, in both instances, this was the first time most had been asked to design a house. Perhaps I should not have been surprised. Unlike architects of the early-20th century, who published numerous plan books such as Royal Barry Wills' *Better Houses for Budgeteers*, today's architects have largely abdicated market-rate housing to developers and plan-book publishers. Ignoring the house begins in school. Some faculty have told me that it isn't challenging enough. Perhaps some think it too bourgeois a concern, or worse, that a house is mere building rather than architecture.

Yet is there any arena today where the architectural profession ought to be leading more effectively? Our patterns of development, and the domestic (not to mention commercial) architecture populating them, have failed on all counts – culturally, aesthetically, durably, environmentally and now financially. This is not to ignore the strides made by New Urbanists, nor to discount the extraordinarily talented architects designing custom houses. But, start your car and drive north, south, east, west – anywhere in the geography of nowhere² – and you will see the vastness of the problem. The seemingly simple assignment of designing a house is, in fact, a challenging, even necessary, problem for today's students.

Aside from the specifics of any building type, there is the larger question of how, in general, we teach the knowledge and skills needed for architectural design. It is here, between Georgia and Indiana, between the Bauhaus and the Beaux Arts I found myself thinking both Modernist and Classical traditions of architectural education will remain impoverished if they ignore what the other has to offer. My own education has roots in each tradition. I was reminded of them as I taught these two studios.

I still recall wielding my first X-Acto blade across squares of Color-aid paper as I learned my first lessons of composition creating figure and field, repetition, rhythm and more. Soon we were cutting Bristol board and balsa wood into a "kit-of-parts," with which we'd play like children with blocks, bringing our two-dimensional compositional skills into three. Before long, Rapidographs and Mylar in hand, we were inking figure-ground analytical drawings of cities until we were cross-eyed.

The late 1980s at the University of Virginia included influences from the Bauhaus, from Rowe and Venturi, Frampton, Scully and Stern, Krier and Greenberg and Postmodernism's flirtation with history. This was harmoniously orchestrated with intellect and grace by Jaq Robertson. It was a more sound foundation in architecture than I even knew to expect.

In addition to the broad knowledge that defines the Virginia education, we learned how to develop methodologies of design, honed our analytical skills, acquired the capacity for abstract thought and learned about composition. With discipline we applied these skills to the site, precedent, program and problem solving. Moreover, under Robertson's leadership, it was profoundly clear that architecture was a civic endeavor. When I was teaching at Georgia Tech, I found the same rigor, creativity and sense of service in the architectural program directed by Ellen Dunham-Jones, one of my former professors at Virginia.

For all that I learned in Charlottesville, there was much missing. Growing up surrounded by the rich architectural heritage of Tidewater, VA, I naively assumed I'd learn about town planning, materials and details – and the poetic expression of these – in built form. And, of course, beauty. Instead, at Virginia, it was a world of white: white walls, white pipe railings, flat roofs, no lintels, no ornament, boxes and more boxes everywhere, preferably on an ideal site in the middle of nowhere.

In my last years at Virginia, originality grew to trump all else. The

abstract forms we sculpted spoke only to us. We had answered the question Rowe posed in his introduction to *Five Architects*: "Can an architecture which professes an objective of continuous experiment ever become congruous with the ideal of an architecture which is to be popular, intelligible, and profound?" No, probably not.

By leaving the wellspring of tradition untapped, Modernism often failed to create architecture legible to those it served, no matter how well analyzed or composed the solutions were. By this time, though, some who first conversed with history through Postmodernism had begun to take history more seriously. Among these was Thomas Gordon Smith, who instituted a Classical program at the University of Notre Dame.

As a graduate student at Notre Dame, a watercolor brush replaced my X-Acto blade. Patience and discipline as well as manual skills were learned as we layered wash upon wash on stretched watercolor paper. We considered how the human form occupies space not through abstract exercises, but by drawing the figure. Compositional skills were acquired not with Color-aid paper, but through the medium of architecture itself with instruction in the orders, shade and shadow, composition of the analytique and analysis of precedents.

Abstract thought was developed as we explored tectonics, form, ornament and their relationship to place and materials. Following the methodology of the *École* we learned to move rapidly from program to thumbnail sketches, esquisse and rendered project. In these projects urbanism was as critical as architecture. Not a single project at Notre Dame was set in the empty, idealized sites we were often given at Virginia. Currently, under dean Michael Lykoudis and graduate program director Phillip Bess, the role of urbanism at Notre Dame has expanded further.

Looking back now at Virginia, Notre Dame and the two studios I taught, I see ways the Modernist and Classical traditions could benefit from each other. Though taught differently in each, the skills of representation, composition, abstraction and design methodology remain similar. In the Modernist tradition these are often taught explicitly and with great rigor. Classicists would do well to pay attention, for I was surprised to find that my students at Notre Dame did not automatically develop a clear parti to guide their work, nor did they rely on diagrams or analytical skills to improve their designs.

By contrast the Classical tradition teaches these skills directly through the medium of architecture. For example, one of my Georgia Tech students was designing a library in her main studio. They were instructed to select an object from childhood, analyze it, and utilize this to inform their design. While I think I understand the goal, perhaps it would have been more effective to study other libraries. In truth, both groups of students struggled to abstract general lessons from precedents, whether childhood objects or paradigmatic buildings.

Skills aside, the greatest gap between Classical and Modernist traditions, whether in education or practice, remains their differing perspectives of history and its utility. From the Classical point of view, history is body of knowledge of how to build well, which can inform the creation of new built environments that are legible and pleasing to its citizens. Every place contains the wisdom of its own traditions. My own educational experience has been that the Modernist tradition engages history as well, but abstractly and often as a point of departure, with greater focus given to the present as a source of solutions.

In the future perhaps we can re-knit this unraveled world of architectural past and present. If so, we would not then see opposing, irreconcilable forces but one complementary continuum encompassing architecture and urbanism alike. More than ever we all, Modernists and Classicists alike, face problems that require us to be swift of mind, limiting not the sources of our solutions. Discarding knowledge for ideological reasons is not knowledgeable at all. ■

Christine G. H. Franck is a designer, author and educator with a practice in New York City. A recognized leader in education, she was the first executive director of the ICA&CA, director of its academic programs from 1998 through 2005, and has been a visiting professor at the University of Notre Dame and Georgia Institute of Technology. Currently, Franck serves as trustee of the ICA&CA and member of INTBAU's College of Chapters. In 2002 she was honored with HRH The Prince of Wales's Public Service Award for "her outstanding contribution to the study of architecture and design." Her practice's debut project, Chadsworth Cottage, won a 2007 Palladio Award. She is co-author of the recently published Winterthur Style Sourcebook: Traditional American Rooms. A native of Williamsburg, VA, she holds a Bachelor of Science in Architecture from the University of Virginia and a Master of Architecture from the University of Notre Dame.

¹ While the author acknowledges many educators and practitioners do not self-designate as Modernist, Neo-modernist, Postmodernist, functionalist, purist, Classicist, traditionalist, or any other –ist, we generally have two broad traditions of education, one originating in the Classical, the other in the early Modernist era at the Bauhaus.

² With thanks to James Howard Kunstler's brilliant mind.



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fig. gb



fig. gc

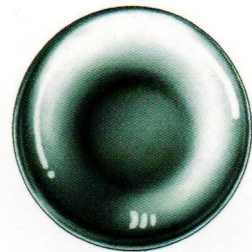


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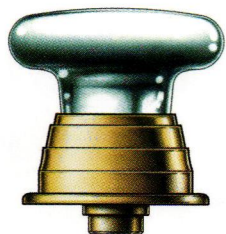


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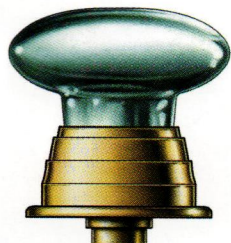


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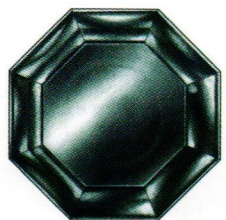
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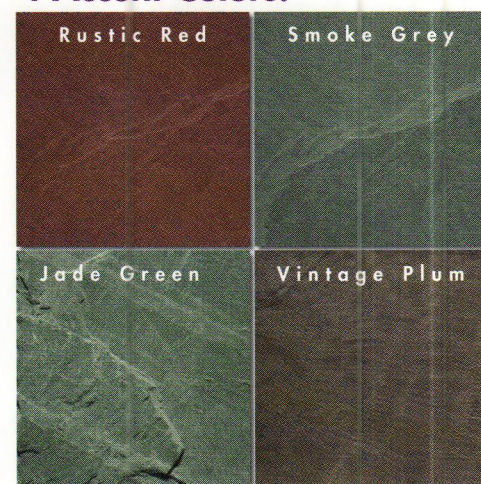
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